



Pyrrhus.

J. A. Gropius del. et sculp.

P. P. Murray A NEW
DESCRIPTION

OF THE

PICTURES, | BUSTOS,
STATUES, | BASSO-RELIEVOS,

AND OTHER

C U R I O S I T I E S

AT THE

Earl of PEMBROKE's House

A T

W I L T O N.

In the Antiques of this Collection are contained the Whole of Cardinal RICHELIEU's, and Cardinal MAZARINE's, and the greatest Part of the Earl of ARUNDEL's; besides several particular Pieces, purchased at different Times.

THE FIFTH EDITION.

Corrected, and enlarged with an Engraving of an
Alto Relievo of
PYRRHUS, KING OF EPIRUS.

By JAMES KENNEDY.

SALISBURY:

Printed by E. EASTON; sold by R. HORSFIELD, Ludgate-
Street; and J. Walter, Charing-Cross, LONDON. 1771.

[Price Half a Crown.]





T O T H E
P U B L I C K. ✓

THE frequent Demand for a new and more accurate Account of these Sculptures and Paintings, will render unnecessary any Apology for the Publication of this.

Time, generally speaking, varies Tastes; but in this Collection the most refined Tastes in every Age will meet with Subjects worthy their Attention. Statuary and Painting, Twin and Rival Arts, must be allow'd to be useful and entertaining; and here those whose Genius and Taste lead them to admire these exquisite Works of the Antients, and of the greatest Masters in modern Times, have an Opportunity, at one View, as it were, of gratifying the most insatiable Curiosity.

But

To the PUBLICK.

But can our Eyes feast on, or Minds feel the pleasing Sensation of increasing Knowledge, without a Thought intruding on those great and noble Personages, to whose Munificence, Genius, and Industry we are indebted for their Preservation? To them it is solely owing, that these Patterns of the most finished Productions the World ever saw, have been brought to Light; and this Collection, of which the following Pages is but a summary Account, contains, perhaps, the most numerous and most excellent Specimens of the *Greek* and *Roman* Artists; Works, that have escaped the Ravages of Time, and outlived those States, that nurtured, and brought them to Perfection.





Advertisement.

TO THE

R E A D E R.

TH E Names of the Marbles in Italian, the Language in which they were first distinguished by the Moderns, are marked in Italic Characters: And it is to be observed, that the Quarries of all those Marbles, which are called *Antique*, are at present unknown; as likewise are those of *Porphyry* and *Serpentine*.



Lately PUBLISHED,
 In ONE VOLUME, Royal Quarto;
 (Price in Boards, SIXTEEN SHILLINGS,)

A
 DESCRIPTION
 OF THE
 ANTIQUITIES AND CURIOSITIES
 IN
 WILTON-HOUSE.

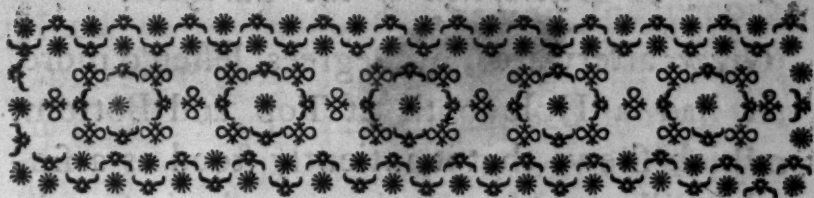
Illustrated with twenty-five ENGRAVINGS of the following Capital STATUES, BUSTOS and RELIEVS.

ÆSCULAPIUS,	FAUNA,
MELEAGER,	HERCULES and ÆGLE,
NERO,	HERCULES,
CURTIUS,	MARCUS ANTONIUS,
SATURN,	APOLLO,

FAUNUS,	METELLUS,	DIANA,
CUPID,	BACCHUS,	LUCAN,
AVENTINUS,	PYRRHUS,	CASSANDRA,
APOLLONIUS,	MARCUS BRUTUS,	ALCIBIADES,
SEMIRAMIS,	JULIUS CÆSAR,	PRUSIAS.

In this Work are introduced the Anecdotes and Remarks of THOMAS EARL OF PEMBROKE, who collected these Antiques, now first published from his Lordship's MSS.

BY JAMES KENNEDY.



A
DESCRIPTION
OF THE
ANTIQUITIES and CURIOSITIES
IN
WILTON-HOUSE.

IN the Court before the grand Front of the House, stands a Column of white *Egyptian* Granite, out of the *Arundel Collection*. The Shaft weighs betwixt 60 and 70 hundred Weight, of one Piece. It has a Fillet (as very antiently was usual) five Inches broad below, and another at Top, three Inches broad, which Fillets project but half an Inch. The Height is 13 Feet and a Half, the Diameter 22 Inches, and lessens scarce two Inches at Top. The

B

Greeks

Greeks afterwards, by Degrees, lessen'd more. It had a Hole both at Top and Bottom, which shews that it antiently stood as a single Pillar. Mr. *Evelyn* bought it for the Earl of *Arundel* at *Rome*, where *Julius Cæsar* had set it up before the Temple of *Venus Genetrix*.

The Statue of *Venus*, standing on its Top, Lord *Arundel* valued much, because it was the only one cast from a Model made at *Rome*, proportionable to some Parts remaining of the broken Antique. This Column was never erected since it fell in the Ruins of old *Rome*, till set up here, with a *Corinthian* Capital and Base of white Marble, which make the Column eight Diameters. The whole, with all its Parts, is 32 Feet high.

On the lower Fillet of this Column are five Letters in the following Shape:



T R T S A.

Which Letters being read after the Manner of the Eastern Tongues, from the Right Hand

Hand to the Left, and having the proper Vowels supplied, ASTARTE, the Name by which *Venus* was worshipped among the antient Nations of the East, particularly the Sidonians; for it is said in the first Book of Kings, that Solomon went after Astoreth, whom the Septuagint call Astarte.

This Goddess was the same with the *Venus Cælestis* of the Greeks, and originally an oriental Deity; as Selden in his Treatise of the Syrian Gods, abundantly proves. The Persians gave her the Name of Mitra, the Arabians, of Alilat, and the Syrians, Militta; the last, when literally translated from the Caldee, is Genetrix.

Lord Pembroke in his MSS. very clearly shews the Letters above to be Egyptian, and of the antient Alphabet, which was common to the Phenicians and contiguous Nations. The first Letter is used fifteen Times as an Alpha on his Lordship's Phenician Medals; the Second is a Caph, which was formerly used for an S; the Third is a T; and may be seen on Phenician Coins: If the middle Stroke of the Fourth joined the Hook at the Bottom, it would then be the old inverted triangular R of the antient Greeks.

For these Reasons, which exactly correspond with each other, the Column is certainly of great Antiquity as well as the original Statue from which the present was made.

In the Front of the House, on each Side the Entrance.

Two Statues of black Marble, out of the Ruins of the Palace of *Egypt*, in which the Viceroys of *Persia* lived many Years after *Cambyfes* had conquered *Egypt*, and returned to *Persia*. There is a Garment on their Shoulders of different coloured Marble, and only their Toes appear at Bottom.

There is the old Bandage Diadem on one of them; single Statues without Arms were in Use long after they could make them with Arms, not only in *Egypt*, but in *Greece*. Such Termini were set at their Doors without, as the Limits and Boundaries of their Houses. These Termini sometimes represented illustrious Men, and therefore were revered by both Grecians and Romans: However the latter did not allow in their Figures the obscene Parts to be exposed to view; the Persians, who abhorred
Idols

Idols as Objects of religious Adoration, yet admitted Termini with the same decent Restrictions.

Vitruvius says, they served as Ornaments in Architecture; the Pedestals being on Plinths high enough for the Door, when their Heads came to the Bottom of the Architrave. They shewed a Pride (as some think) to represent their Captives in this servile Posture of bearing and supporting.

The great Gate-Way and Tower into the Inner-court, were begun by *William* Earl of *Pembroke*. in the Reign of Queen *Elizabeth*, and finished by his Son *Henry* Earl of *Pembroke*. The said Earl *William* received from King *Henry VIII.* a Grant of *Wilton-Abbey*.

In the Middle of the Inner-court.

In four Niches of a Pedestal (whereon standeth a Horse as large as the Life) are four Statues; the first *DIANA*.

On the Right-Hand, is *VENUS* picking a Thorn out of her Foot. See this Circumstance mentioned in *Bion's* second *Idyllium*.

The next is *VENUS* holding a Shell in her Right-Hand, her Left-Hand has hold

hold of the Tail of a Dolphin. Those Symbols are to shew that the Empire of the Goddess of Love extends over the Inhabitants of the watry Element: Or they may allude to her being generated from the Sea.

The fourth is VENUS and CUPID. He is begging for his Quiver of Arrows.

On one Side of the Gate-Way.

The Busto of ÆNOBARBUS.

On the other Side.

PERSIUS the Poet. This Busto stands upon an antient Altar of *Bacchus*; round it we may see the whole Dress of his Priest, also the Thyrsus in one Hand: He has a Panther after him, also two Priestesses going in Procession round the Altar: The Thyrsus in the Priest's Hand, is a plain Pine-Apple, not adorned with Bunches of Grapes, as that mentioned in the Great-Hall; which therefore seems to be an adorned Sceptre for *Bacchus* himself, and the rather, because in the triangular Altar, upon a Table in the Cube-Room, the Priest has also a Thyrsus,
but

but plain as this here, only with this Addition, that it has Pine-Apples, one at each End, the Stalks being joined at the Middle where his Hand holds it.

Here follows the Inscription, ending in a Circle round the Altar:

ΜΕΓΟΜΕΝ: ΔΙΟΝΥΣΟΝ

Canamus.

Dionysium.

ΑΜΑΟΜΟΡΦΟΝ: ΒΑΚΧΕΥΤΟΡΑ

Pulchri-Formem.

Bacchatozem.

ΤΑΝΘΟΚΑΡΕΝΟΝ

Flavi-Comum.

The *Epsilon* for an *Eta* is sufficient to shew, that it was before the Addition of the four last Letters, and therefore it is likely *Omicron* stands for *Omega*, because learned Men agree that *μελπωμεν Canamus* suits the old Hymn to *Bacchus*, better than *μελπωμεν Canimus*.

In two

In two painted Niches are two Statues: The first is Attys, the High Priest of Cybele, cloathed as a Woman. Attys was a Phrygian Shepherd, and of a comely Form; he afterward became the Priest of Cybele, or the Syrian Goddess, and first instituted Rites and Ceremonies in Honour of her, and travelled from one Country to another to establish the Worship of Rhea and Magna Mater, and at length he himself obtained a Place in Heaven.

He was usually adored as the Sun, and it is said the Sun, Serapis, Mithras, Pluto, Typhon, Attys, Ammon and Adonis are the same Deity. Julian, the Roman Emperor, called Attys, *Magnum Deum*, the great Divinity: Statues were erected to him, and Lucian particularly mentions a golden one to Attys, and placed among those of Anubis and Mithras. We frequently see him on Monuments with Cybele, and sometimes alone. He sometimes holds a Shepherd's Crook and Pipe, and is represented with the Pine-Tree which was sacred to Rhea.

In the other Niche is a Statue of Autumnus, with Autumnal Fruit.

In the

*In the Porch (built by HANS HOLBEIN)
leading into the Vestibule.*

THE BUSTO OF HANNIBAL:

PESCENNIUS NIGER:

ALBINUS.

MILTIADES.

Busts in the Vestibule.

PINDAR.

THEOPHRASTUS.

JOTAPI Wife of ANTIOCHUS COMA-

GENA.

LYSIMACHUS.

TRYPHINA.

VIBIUS VARUS.

HADRIAN.

AGRIPPINA MAJOR.

SABINA TRANQUILLINA Wife of

GORDIAN.

ARISTOPHANES.

CALIGULA.

Here are two Columns of the *Pavonazzo* or Peacock Marble, each nine Feet seven Inches high; both of them had Capitals which served for Urns. There are Holes at the Top to put the Ashes in; they were in the *Columbarium* of a Nobleman and his Wife, and the Inscription over them, which was in the Wall, signified, that *they had made that Columbarium.*

In the Middle of the Vestibule.

The Statue of APOLLO, out of the JUSTINIANI Gallery. He appears with a most graceful Air in a resting Posture, having hung his Quiver on the Laurel, which is ornamented with very fine Sculpture.



IN THE GREAT HALL.

STATUES, BUSTOS, SARCOPHAGUS's or Tombs) and BASSO-RELIEVOS. Begin with the Statue on the Right-Hand, as you go in. As there are some Bustos among the Statues, I shall distinguish them by that Name when I come to them.

A PANTHEON, having the Symbols of three Divinities, a Cornucopia with Fruit for *Vertumnus*; out of it, Grapes for *Bacchus*; and Ears of Corn for *Ceres*. The Figure is a comely Man, in the Prime of his Age and Strength, without any Beard, and therefore is probably an *Apollo*, larger than the Life.

The Statue of *DIDIA CLARA*, Daughter to the Emperor *Didius Julianus*, bigger than the Life, sitting in a Chair: She holds a senatorial Roll, in a genteel Posture. The Drapery of her cloathing is very fine.

A Busto of MARCUS AURELIUS, when *Cæsar*.

In a Niche.

The Statue of ANTINOUS the Favourite of the Emperor Hadrian; a beautiful Youth.

The Busto of CLEOPATRA, the Sister of *Alexander* the Great, and Wife to Antipater.

A *Sarcophagus*, (or Tomb) adorned in the Front in Alto-Relievo, two Cupids holding two Festoons of Fruit: Over each Festoon are two Heads of the Heathen Deities: Under one of the Festoons is a Lion and an Ox, under the other Festoon is a Goat and a Cock. This is described by *Salvini*, *vide* Tab. 7.

Upon the foregoing Tomb is EUTERPE the Muse, sitting with a Flute. She is said to be the Inventor of Wind-Musick. A Number of the Muses were found at Rome, but most of them injured by Time and Accidents; only two had Heads. *Algardi* mended for Christina Queen of Sweden, those that were defective, and supplied the

the rest to make a complete Set. Very fine Sculpture.

By Gleomenes.

PORTIA, Wife of Brutus. The Medal of Brutus is on her Breast, a Necklace about her Neck, and a Diadem on her Head; being the only one known to have this Ornament of a Medal.

On the Chimney-Piece are the three following.

A small Statue of ÆSCULAPIUS. The Countenance of this God resembles that of the placid Jove; he has one Arm bare as ready for an Operation; the ancient Physicians being also Chirurgians. The Stick with the Serpent twisted round it, shews he is the Roman Æsculapius, who came to Rome under the Form of that Animal.

The Busto of JULIA MAMÆ, Mother of Alexander Severus.

A small antique Statue of MELEAGER. The Expression of the Muscles deserves Attention, and shews what characterizes

terizes all the antient Heroes, great bodily Strength. Very fine Sculpture.

A Busto of NERO. This Emperor was the last of the Julian Family. At the Beginning of his Reign, he gave great Hopes to the Roman People, of much Felicity; but in a few Years his Conduct was changed, and he became a most bloody and cruel Tyrant, and ended his Life miserably. His Countenance very strongly marks the Character of his Soul; a brutish Stupidity is predominant in every Lineament of his Face. The Shape of his left Arm and Hand is seen through his Robe, there are two little Cupids at the Bottom of the Busto.

A *Sarcophagus*. In the Middle of the Front is a Circle, wherein are represented the half Lengths of a Man and Woman, for whom it may be supposed the Tomb was made; the other Part of the Front is fluted Work: At one End is a Lion, with a Unicorn under him; at the other End a Lion, with a wild Boar under him: At the Bottom, under the Circle, are two Masks, one of them with Hair, the other having a Veil upon

on the upper Part. Whence it has been thought by Antiquarians to be the Tomb of Terence the Poet. This is described by *Salvini*, Tab. 8.

Upon the foregoing Tomb is, a Queen of the AMAZONS, beautiful, though in a warlike Action, being on one Knee, as under a Horse, defending herself in Battle. Her Shield is in the Figure of a Half Moon, according to the Description *Virgil* gives of it in the first *Æneid*:

*With Fury storm'd PENTHESILEA there,
And led, with moony Shields, her AMA-
ZONS to War;
Amidst the Thousands stood the dire Alarms,
And the fierce Maid engag'd the Men in
Arms.*

Pit, B. 1, L. 663.

Behind the lower Part of the Shield, to illustrate the Action, the Sculptor has carved a Horse's Foot. Her Buskin plainly shews the ancient Shape and Manner of fixing it.

By *Cleomenes*.

A Busto

A Busto of LUCILLA, the Wife of *Ælius*, very fine Sculpture.

In a Niche.

The State of MERCURY with his Symbols, his Petasus and Purse.

A Busto of APOLLO. This Deity is always represented extremely handsome, the present Busto exhibits him with an agreeable Countenance.

A Copy of the VENUS of MEDICIS.

By Wilton.

The Original of this Statue is in the Florentine Gallery, of which Gori has given the following ingenious Account.

Of all the beautiful Statues which have survived the Ruin of Art, this of Venus is the most admirable; it is, as it were, a Compendium of the Excellencies of anti-ent Sculpture. The Greeks called this Deity *Venus Anadyomene*; she is described as emerging from the Sea, gentle *Love* is ready to receive her, the *Nereids* and *Nymphs* stand round, *Neptune* with a Chorus of *Tritons*

Tritons chant her Praise, and soft *Persuasion* offers her a Crown.

The Beauty, Design, Elegance and Execution of the whole, is not to be expressed; it is the general Opinion, that this Medicean Venus is the Workmanship of either Phidias, Praxiteles or Scopas. Near the Feet of the Goddess rises a Dolphin, on him two Cupids are sitting, *Statius* describes them.

*Alma Venus thalamo, pulsa modo nocte,
jacebat,
Amplexu duro Getici resoluta mariti,
Fulcra torosque Deæ tenerum premit agmen
Amorum;
Signa petunt, quas ferre faces, quæ pectora
figi.
Imperet, an terris sævire, an malit in undis;
An miscere Deos, an adhuc vexare tonantem.*

Silvar. lib. 1.

SILENUS and BACCHUS, a Group, very fine.

FLORA. This, and the foregoing (both of Parian Marble) were a Present to

D

the

the first *Philip*, Earl of *Pembroke*, by the Duke of *Tuscany*, who in King *Charles* the First's Time was in *England*, and resided at *Wilton*, with the said Earl, three Weeks.

A Copy of the *APOLLO* of Belvedere.

By *Wilton*.

The Busto of *PHILEMON*.

The Busto of *LEPIDUS*.

A *Sarcophagus*, adorned with a fine Column of the *Corinthian* Order at each End; in the Middle is a double Door, partly open, which confirms what antient Authors have said, that some were so made that the Soul might go out to the *Elysian* Fields: At each End of the Tomb is a Griffin. *Salvini*, Tab. 10. Upon the foregoing Tomb is

HERCULES not long before he died. He leans ready to fall, and appears very sick; *Pæan*, his Friend, looks up at him with great Concern. *Apollodorus* informs us, that the Hero having fallen a Sacrifice to the Jealousy of *Dejanira*, ascended the Funeral Pile, which *Pæan* set on fire; *Hercu-*

les

les as a Reward of his Fidelity bestowed on him his Arrows. Anatomists greatly admire the Expression of the Muscles.

CONSTANTINE the Great, of better Work than was common in that Age, as are also a few of his Medals.

The Busto of SOPHOCLES.

A *Sarcophagus*. In the Middle are represented three Figures; MELEAGER, religiously turning something off from a Patera into the Fire on an Altar; at his Feet lies the Head of the *Calydonian* Boar; by him is ATALANTA, with a Quiver hanging from her Shoulders: The third is THESEUS. The Antients often devoted themselves, when they died, to some Divinities, as here, to these. The whole Bodies of two Persons, perhaps a Man and his Wife, seem to have been buried here, because there is a little Rising at the End for their Heads. This Sepulchre is adorned with two whole Length Figures of *Castor* and *Pollux*, at the two Ends. *Salvini*, Tab. 9. Upon the foregoing Tomb is

One of the Labours of **HERCULES**. He is represented as turning the River *Acbelous*, which is figured as an old Man; his Thighs end in Snakes, to signify the winding of the River. This Story wrapt up in a poetical Figment might be this. *Acbelous* was a winding River, whose Stream was so rapid that it overflowed its Banks, and flooded the Country. Hercules restrained it within two Channels, that is broke off its Horns, and thereby restored Fertility to the Country.

The Busto of **POMPEY** the Great.

The Busto of **BRUTUS** Senior.

The Statue of **LIVIA**, Wife of *Augustus*, bigger than the Life, sitting in a Chair; one Hand resting on a *Patera*, to shew that she was honoured as *Pietas*, in which Character she is also seen on a Medal; the Drapery very natural.

FAUSTINA, Wife of *Antoninus Pius*, larger than the Life; the Drapery very natural.

THE ALTO AND
BASSO-RELIEVOS

IN THE
GREAT HALL.

Begin with the uppermost on the Right-Hand.

*As I am going to begin with one of the Relievos,
It is to be noted, that I shall distinguish these,
when all or most of the Figures are in Alto-
Relievo, with the Letter A. before them.*

A Basso Relievo. APOLLO and DIANA
destroying *Niobe's* Children, by shoot-
ing Arrows at them. It is said that the Fable
of *Niobe* denoted the annual Inundation of
Egypt. The Affront she offered to *Latona*,
was a Symbol to shew the Necessity she
laid the Egyptians under of retreating to the
higher Grounds. The fourteen Children
of *Niobe*, are the fourteen Cubits that mar-
ked the Increase of the Nile. Apollo and
Diana killing them with their Arrows, re-

present Labour and Industry, with the Assistance of the Sun's warm Influence, overcoming those Difficulties after the Retreat of the Flood. There are twelve Figures, besides *Apollo* and *Diana*, and six Horses, very small neat Work.

An A. Relievo. Two CUPIDS; one looks angry at the other, whose Bow he has broke, which makes the other whimper.

A Relievo. The Ornament of a Pedestal belonging to a Victor; it represents very particularly some of the antient *Greek Games*. Here are several peculiar Circumstances: *Neptune*, as the Judge, is the only Figure sitting; *Saturn* stands behind; at the End of the Relievo is a handsome Piece of Architecture, something higher than the Heads of the Persons, and is as a Portico to terminate the End of their Running; in it are *Mars* and *Venus*, minding each other only; over them is a Cupid, who has in his Hand a peculiar Light, not long as a Torch, but as a Lamp, in the Palm of his Hand; two young Men are running, supposed to have set out from the End where *Neptune* is, and one is almost got to the End terminated by the

by the Building; he has such a Light in his Hand as Cupid has. Antiquaries speak of the Exercise of Running in this Manner with a Light; the other young Man, who is running after him, has an Oar in his Hand of the Antique Form. In the Middle of the Place for the Exercises, are two strong, made Men with Beards; they shew another Sort of Trial, not of Motion, (as the young Men) but of Strength; one of their Hands is tied to the other's two Hands, in this it is supposed they took turns to try which could pull the other farthest after him.

An A. Relievo. CURTIUS on Horseback, leaping into the Earth which opens with a Flame of Fire: Of the finest Work, by a Greek Sculptor. This illustrious Roman devoted his Life to the Service of his Country. Livy relates, that the Earth opened in the Forum from whence issued a dreadful Flame; the Gods were consulted, and an Answer returned, that the Gulph would not be closed, nor the Fire extinguished before some Nobleman had thrown himself into it; Curtius mounting his Horse in complete Armour, leaped into it and thereby

thereby removed the Plague. In the Villa Burghese, at Rome, is a Marble exactly similar to this, which for Elegance of Design is greatly admired. The Custom of devoting themselves was practised by the Greeks, as appears by the Story of Codrus, from whom the Romans might have adopted it. The Decii, Father, Son, and Grandson, were prodigal of Life for the Preservation of their Country. Mutius Scævola, having by Mistake killed one of the Nobles instead of Porsenna, King of Tuscany, burnt off his Right-Hand in the King's Presence without flinching.

An A. Relievo. SATURN, a small one, but of most beautiful Work; it has the Appearance of great Antiquity. The Deity is represented with a Scythe, which the Greeks supposed to be his Attribute, as the God of Time; and therefore called him *χρονος*. The Romans considered it as a Symbol of Husbandry, pretending that he introduced several Parts of Agriculture in Italy.

An A. Relievo. A FAUNA dancing a Child upon her Foot; of the antient Red Egyptian Jasper; it is on a Ground of oriental

tal transparent white Alabaster, with a
Frame of antient Greek Marble.

An A. Relievo. Four Boys gathering
and eating Grapes: They are in various Pos-
tures. The Relief high and beautiful.

An A. Relievo. ENDYMION asleep, and
Diana (the Moon) coming down to him.
This Shepherd is supposed to be the first
who observed the various Phases of the
Moon, and reduced them into Order;
wherefore Poets feign that the Moon was
in Love with him, and cast him into a deep
Sleep that she might kiss him. Another
Account is given of this Fable. The Egyp-
tians in the Feast of the New Moon, in
which they celebrated the antient State of
Mankind, chose a Grove, or some retired
Grotto, where they placed an Isis, with her
Crescent or Moon, and by her Side an Horus
asleep, to denote the Repose and Security
Mankind enjoyed in those ages of Sim-
plicity.

A Greek Relievo of the very finest Work,
an oriental Alabaster. Eleven Figures be-
E fides

sides a Dog. Those on the foremost Ground are in Alto Relievo. It is *Ulysses*, who is gone into the Cave to *Calypso*, where they are kneeling round a Fire. The Cave (a most beautiful Ruin of Architecture!) has a fine Frieze of Figures, several of which are on Horseback. The other Figures are *Ulysses's* Attendants, and Spectators, some of whom are got upon the Ruins.

An A. Relievo. SATURN crowning Arts and Sciences. This refers to the Golden Age, in which he reigned, and Mankind emerged from their Barbarity by his Means.

*Is genus indocile, ac dispersum montibus altis
Composuit; legesque dedit.*

Virg. *Æn.* lib. 8. l. 321.

An A. Relievo. JUPITER holding *Bacchus* to suck *Juno* as she lies asleep. *Bacchus* was fabled to have been brought up in Jove's Thigh, but here we behold on this Relievo a more probable Account of that Transaction.

An. A. Relievo. BRITANNICUS. This and *Britannicus's Junia* are of that which is called the antient red Egyptian Jasper (De-
aspre

aspro Egitto) on a Ground of the antient green Marble.

An A. Relievo. VENUS, and *Cupid* sucking. She is sitting under a large rich carved Canopy. *Mars* is sitting by in rich Accoutrements.

A Relievo. SILENUS drunk upon an Afs, held on by two Figures; a Boy is leading the Afs and blowing a Bull's Horn, (likely the first Trumpet) another Boy sitting against a Tree playing on a Pipe, another Boy has hold of the Afs's Tail; at some Distance *Venus* is laid down asleep, *Cupid* has hold of some Part of her Garment to cover her therewith; higher up is a Boy gathering Apples from a Tree; on the back Ground is a Group of four Boys, one of them is sitting and playing on a Pipe, another is playing on a Timbrel, the other two are Dancing.

An A. Relievo of BRITANNICUS's JUNIA.

A Basso Relievo. An old *Greek* Mosaic tessellated Work, the Pieces of Marble of various Colours, not only flat, but rising as the Figures; it represents the Garden of *Hesperides*, in the Middle is the Tree bear-

ing the Golden Apples, and the Dragon to preserve them; by it is a Rock and *Hercules* with his Head and Garment girt with Golden Fasces; at his Feet is his Quiver, &c. On the other Side lies his Club, *Ægle* Daughter of *Hesperus* is in View; her Head adorned with Green; cloathed with a double Garment; the inward Green, and the outward Red, folded and loose to her Feet, in her Left-Hand she holds a Branch with Golden Apples on it. She shews Beauty and Modesty, and he, the Majesty of a Hero, and Comeliness of Youth. This is very singular; and it is doubted whether there is any other Relievo in Mosaic Work.

A Relievo of an old Man, like a *Silenus*: he is filling a Basket with Grapes.

The Head of *REMITALCES*, King of *Thracia*, as big as the Life, in Porphyry.

On the Window Side.

An A. Relievo from a Temple of *Bacchus*. This Work appears to have been made in the Ages of the best Sculpture; and it is very remarkable that the *Thyrus* or Sceptre of *Bacchus*, has here the Addition of Bunches
of

of Grapes. There is a Vine shooting up from the Bottom, which is of the finest Sculpture.

An A. Relievo. VENUS riding on the Sea in a Shell drawn by two Dolphins, attended by two Cupids; above in the Clouds is her Chariot with two Doves.

An A. Relievo. The three GRACES; a Boy with wings holding up a Festoon.

An A. Relievo. The Story of CLÆLIA. The River *Tyber*, and *Romulus* and *Remus* playing with the Wolf on its Banks. This celebrated Instance of Female Fortitude is thus mentioned by Valerius Maximus. At the same Time that Horatius Cocles bravely defended the Sublician Bridge over the Tiber against the Hettrurians, Clælia a Roman Virgin immortalized herself against the same Enemy, and on the Tiber. Being given up with others to Porfenna, as Hostages escaping the Guard under covert of the Night, she mounted on Horseback, swam across the River, and by this bright Instance of heroic Virtue inspired her Countrymen with such Courage as freed them from a Siege and the Fear

Fear of the Enemy. There are thirteen Women, and four Horses.

An A. Relievo. SILENUS drunk, (held on by a Man and Woman) upon an Afs, a Man leading the Afs. There are thirteen Figures, besides the Afs and a Goat.

An A. Relievo. EUROPA on the Bull, his Feet end in Finns; there are four other marine Deities assisting at the Rape.

An A. Relievo. GALATÆA riding on the Sea in a Shell drawn by two Dolphins. There are three other Figures.

An A. Relievo. Two CUPIDS and four other Boys at Play.

An A. Relievo. A Boy on a Sea Horse, blowing a concha, or Shell Trumpet.

An A. Relievo. DIANA with her Favourite Stag, and two Dogs asleep.

An A. Relievo of eight Figures, besides a Dog and a Goat.

An A. Relievo. ARIADNE and THESEUS. There are two other Figures and two Horses.

A very

A very antient Consular Chair, called SELLA CURULIS; the Back is in three Parts; the middle Part is in the Shape of a Term; on the Top is a Bifrons; the Faces are of a young Man and a young Woman, as the Genii of Rome; there is an Iron goes through the Shoulder Part of the Term, which gradually slopes down about six Inches, and is there fastened to the Tops of the other two Parts, which are of Brass (as is the Term also) ornamented with Silver, the two Fore-Legs are Iron; the Seat is thick old Board.

In the Gallery of this Hall, are five Suits of Armour: That in the Middle was *William* Earl of *Pembroke's*, the other four and the Parts of five more Suits in the opposite Parts of the Hall, were taken from the noble Persons, on the following Occasions. This Earl in the Reign of *Queen Mary*, was Captain-general of the *English* Forces at the Siege of *St. Quintin*, in 1557; at which Siege were taken Prisoners the Constable *Montmorency*, *Montheron* his Son, with the Dukes of *Montpensier* and *Longueville*, *Lewis* of *Gonzaga* (afterwards Duke of *Nevers*) the Marshal of *St. Andre*, Admiral *Coligny* (who
was

was afterwards murdered at the Massacre at *Paris*) and his Brother, not to mention *John de Bourbon*, Duke of *Anguien*, who was found dead among the Slain. Here are also some of the Weapons which were taken at the same Time.

A Picture of the above-mentioned Earl of *Pembroke*.

By *Hans Holbein*:

A Picture of Captain *Bernard*.

By *J. E. Eccard*.

At the Bottom of the Brown Stair-Case.

A Coloss Statue of *HERCULES*. His Action is to shew some of his Labours; he looks with an Air of Satisfaction that he has compassed the taking of the Golden Apples; Three of which he shews in one Hand. This is not in a resting Posture as that of *Farnese*; it was judged to be very curious, and executed by one of the best Sculptors of the oldest Time.

Of the Tomb.

I shall here transcribe the Account given of it by Father *Montfaucon*, when it was in the Possession of Mr. *Foucault*.

The Monument that follows, is one of the finest and most instructive that has been ever seen: The Excellence of the Work, and correctness of the Design, would easily inform us it must be a Piece of some *Greek* Artist, even though the Place where it was first discovered did not. It was a Tomb near *Athens*, and was discovered by some Travellers, who brought it over into *France* and presented it to Cardinal *Richlieu*; but the Cardinal dying in the mean Time, it came into the Hands of one of the Family of *Rostaing*, and from that into M. *Foucault*'s.

The Tomb is of white Marble, six Feet four Inches long, and two Feet broad, and about the same Height taking in the Cover, which is about two Inches and a Half thick; the Cover is raised about one Foot higher before, and is adorned with some Figures in Bass-Relief, which relate to the History

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repre-

represented below, as we shall take Notice of hereafter. The inner Superficies of the Tomb is plain, with a Rising of about one Inch in the Place where the Head of the deceased should rest.

This is the Epitaph.

Ο.Κ. ΑΤΡΗΛΙΩ ΕΠΑΦΡΟΔΙΤΩ
ΣΥΜΒΙΩ ΑΝΤΩΝΙΑ ΒΑΛΕΡΙΑ ΕΘΗΚΕ

That is, *To the Gods the Manes.* ANTONIA VALERIA hath made this Tomb for AURELIUS EPAPHRODITUS her Husband.

M. de Boze, Secretary of the Academy of *Belles Lettres*, a skilful Antiquary, hath given a very ingenious and learned Explication of this Monument, of which we shall here give an Abstract.

CERES, angry for the Rape of her daughter, (especially because the Gods had consented to it,) resolved to lead a wandering Life among Men, and for this Purpose assumed a human Shape. She came to the Haven *Eleusis*, and sat herself down on a Stone. *Celeus*, King of the *Eleusinians*, persuaded

suades her to come and lodge in his House. His Son *Triptolemus*, then an Infant, was sick, and for want of Sleep was reduced to the last Extremity. *Ceres*, at her Arrival kissed him, and by Virtue of that Kiss only, restored him to Health; not content with doing this, she takes Care of his Education, and designs to make him immortal; to this End she nourished him by Day with her own divine Milk, and by Night puts him under hot Embers, in Order to burn away all that was terrestrial in his Body, the Infant grew so fast, that his Father and Mother *Metanira* were curious to see what was done to the Child; *Metanira* seeing *Ceres* just going to put the Child into the Fire, cryed out, and interrupted the Goddess in her Designs; then she declared who she was, gave *Triptolemus* a Chariot drawn by two Dragons, and sent him through the World to teach Mankind Agriculture, and gave him Corn for that Purpose. The *Eleusinians*, who were the first that applied themselves to Agriculture, instituted a Feast in Memory of it; and the Goddess herself regulated the Ceremonies, and appointed the four principal Men of the Town, *Triptolemus*, *Diocles*,

Eumolpus, and *Celeus* to preside over them; and this Institution of the Rites called *Eleusinia*, is the Thing represented on the Tomb of *Epaphroditus*. *Ceres* appears here sitting, and like an old Woman, but her Age takes nothing from the Majesty proper for a Goddess. Her Head-dress ends in a Peek, something raised before; and half her Head is covered with a Veil, the usual Dress of the Goddesses and Empreſſes. The Stone, on which she sits, represents that on which *Celeus* found her sitting, and oppressed with Grief. The Serpent is frequently pictured with *Ceres*, the Goddess holds a crooked Staff in her Hand that is a Sceptre, and which we find represented longer, and more strait in other antient Monuments. The four Persons about *Ceres*, are *Celeus* and his Family. He appears at a Distance from the Goddess, but his Daughter nearer, *Metanira* is there too, they both have Ears of Corn in their Hands, because they were the first acquainted that she was a Goddess.

Triptolemus is mounted in his Chariot, with a Cloak or *Pallium* over his Shoulder, rather to hold the Corn he is going to sow, than to cover himself. The Chariot is drawn

drawn by two Dragons a-breast. Beyond *Triptolemus's* Chariot, two Women are pictured with Torches in their Hands such as were usual for Women to bear at the Ceremonies of this Goddess. The Man between these two Women is *Eumolpus*, one of the Persons appointed by *Ceres* to preside at her Mysteries; and in whose Family the Priesthood continued for twelve hundred Years. The *Hierophantæ*, of this Family of the *Eumolpidæ*, were obliged to Celibacy. *Eumolpus* leans one Hand on one of the Womens Shoulders, and the other Hand on the other Woman's Shoulder. The Child holding Ears of Corn in his Hand, denotes that *Ceres's* Gifts are of every Age, and that even Children were initiated into her Mysteries. The Woman last in this Piece holds a Sickle in her Hand, an Instrument the Pagans believed they owed to *Ceres*, as also all others useful in Agriculture.

This is all the Goddess's Company on one Side, but behind there are other Figures. *Bacchus*, the first of them, leans negligently on *Ceres's* Shoulder, and touches a Vine full of Grapes with his other Hand, the

the Crown of Vine Leaves which he wears, leaves us no room to doubt that it is *Bacchus*; *Ceres* and *Bacchus* are so frequently joined together in the Mysteries as well among the *Romans*, as the *Greeks* and *Sicilians*, that it is not at all strange to meet them together in this Monument. On the Side of *Bacchus* a Man stands with his Hair in a Knot upon his Forehead, and his Habit tied up twice with his Girdle, holding a Whip in one Hand, and with his other seizing the Reins of Horses in a Chariot in Order to stop them. It is probable this is *Diocles*, one of the four that *Ceres* had appointed to preside at her Feasts; and what further supports the Conjecture is, that *Homer*, when he names these four Persons in a Hymn, calls *Diocles* the Guider of the Horses. Besides, since we have seen, *Celeus*, *Eumolpus* and *Triptolemus*, three of these four persons in the Company, can we think *Diocles* would be omitted? The Figure that drives the Chariot is *Proserpine* or *Diana*, the Moon according to Mythologists, and who is frequently called by the Poets *Triple Hecate*, with Reference to the different Offices she performs under different Names in Heaven,

in

in Hell, and on Earth. It may be proved by sufficient Authorities, that *Proserpine* partook of the Mysteries of her Mother *Ceres*. The *Bacchanalian* under the Chariot of *Proserpine*, hath laid herself there, tired with long Dancing, as was usual in all *Grecian* Rites and Mysteries.

This is the Explanation of the principal Face of the Tomb. We come now to that of the Cover or Lid, which exhibits the four Seasons of the Year, represented by a like Number of Women; the Diversity of their Crowns and Habits, and the different Fruits they hold, together with the Children of the Genii with them, do accurately express the Variety of the Seasons. The Artist hath not placed the Figures in the ordinary Situation, but in an Order that makes a fine Contrast in the whole, and gives more Force and Spirit to the Composition. Summer and Winter Seasons, opposite to each other, are represented by two Figures, one at each Extremity; the one lying down, leaning from the Right towards the Left, the other from the Left towards the Right; and between both of these,

these, the Spring and the Autumn are placed, as partaking equally of both those Seasons. The four *Genii* are placed in the same Order. The Summer is pictured at one Extremity lying down, leaning from the Right towards the Left, half naked, crowned with Ears of Corn, and touching others, which are tied up together in the Cornucopia. The Genius by her, touches the same, and holds besides, a Reaping-Hook in his Hand, denoting the Season of Harvest.

The Winter, at the other Extremity, lies down, leaning from the Left towards the Right, in the Figure of a Woman cloathed well, and her Head covered with Part of her Robe, she stretches out her Hand over some other Fruits. The Genius before her hath no Wings, seems to be cloathed warm, and holds a Hare, because Hunting is the only Exercise of the Field in this Season.

Autumn turns towards the Summer, is crowned with Vine-Twists and Bunches of Grapes; she touches the Vine-Leaves with one Hand, and her little Genius places Grapes in her Cornucopia.

Lastly,

Lastly, that Part of her Body which is next to the Summer is naked, and that next the Winter cloathed.

The Spring, with her Back joined to Autumn, is represented in the Figure of a Woman crowned with Flowers, with her Cornucopia, which a Genius holds, filled with the same. Her Foot, which she extends towards Winter, hath a Covering on, and that Part of her Breast only is naked which is turned towards the Summer.

The Torch which is pictured on both the small Sides of the Tomb, is so frequently represented in Funeral Monuments that it is sufficient to convince us they were as much in Use at the Funerals of those Times, as they are in these of the present Age. The two Griffins and the Tripos are the Symbols of *Apollo*, whose Head is pictured at each End of the Tomb, denoting him to be the Tutelar God of *Epaphroditus*.

There stands upon this Tomb, a Coloss Bust of ALEXANDER the Great, of the best Greek Sculpture; MEDUSA's Head is on
G the

the Breast-Plate, and a Lion's Face appears on the Helmet, which has a particular Crest on it.

Under the Tomb last mentioned.

A little Statue of a crouched BACCHUS.

A small Tomb, supposed for Children: There are two Cupids on the Front, supporting a Circle which projects; under the Circle are two Baskets lying Sideways, with Fruit in them; a Lion at each Basket, as going to devour the Fruit: At the Ends of the Front are also two Cupids, they look very sorrowful, with one Hand upon their Breast, the other Hand holding a Torch with the lighted End downward. There is a Griffin at each End of the Tomb. A Statue of Cupid lying asleep upon the afore-said Tomb. Another Cupid looking on him.

In the two Windows of the Stair-Case, and in four Niches, (one on each Side of the Windows) are six Statues.

In the first Window is,

The Statue of MERCURY, with all his Symbols, his Petasus, or winged Cap the Talaria,

Talaria, or Wings to his Feet; his Wand with the two Serpents about it, which they call his Caduceus, and a Purse in his Hand. These Attributes denote his Employment, that of Messenger of Jupiter and the greater Deities. His Cap is the same which the Servants of old wore: The Wings to it might be taken off, and from Plautus's *Amphytryon* we learn, that sometimes there were only two Feathers stuck in it. The Roman Messengers generally stuck a Feather in their Caps, and often in the Letter itself, as may be observed from the fourth Satire of Juvenal. On Gems we frequently see his Chlamys floating behind him in the Air. By the flying back of the Drapery, the Artists mark the Motion of a Person going on swiftly.

In the Niche on your Left-Hand.

SATURN, with a Child smiling on his Hands as it looks up at him; not as some, (especially of the Moderns) who have made a cruel Spectacle, by representing him as actually eating the Child. This Fiction, according to Le Clerc in his Remarks on Hesiod, was founded upon a Custom Saturn

had of banishing or confining his Children, for Fear they should one Day rebel against him. The Stone, which he is said to swallow, was founded on the double Meaning of the Word Aben or Eben, which in the Phenician Language signifies both a Stone and a Child; and only means that Saturn was deceived by Rhea's substituting another Child in the Place of Jupiter.

In the Niche on your Right-Hand.

The Statue of JUPITER AMMON from *Thrace*, not only with Rams Horns, but with a Ram on his Shoulders; it came out of the Temple, said to be built there by *Sesoftris*. The present Bishop of Gloucester has proved the very remote Antiquity of Egypt, and that Civilization was thoroughly established there so early as the Days of Abraham. Nevertheless their Wisdom and great Improvements in every Art and Science, did not prevent their lapsing into the grossest Idolatry; they adored the vilest Animals with an Excess of Superstition. As *Greece* was peopled from thence by three Colonies, led at different Times by Cecrops, Cadmus and Danaus, so they introduced the
religious

religious Sentiments of their Country, and among others, the Adoration of Jupiter Ammon, who is here represented with Ram's Horns, and a Ram on his Shoulders, which Animal was worshipped by the Egyptians, and by them made one of the Signs of the Zodiac.

In the other Window.

The Statue of BACCHUS clad with an entire Skin, the Head of which appears on the Breast; his Sandal is fixed in a Manner differing from others.

In the Niche on your Left-Hand.

A Shepherd playing on the Flute, admired for the Action of his Fingers; a Goat standing by him.

In the other Niche.

The Foster Father of PARIS, with the Phrygian Bonnet and Shepherd's Coat of Skins.

In the Passage leading into the Billiard-Room, begin on your Left-Hand.

The

The Busto of PTOLEMY, Brother of *Cleopatra*.

The Statue of DIANA; she has a Crescent on her Head, holds Part of a Bow in her Left-Hand, and takes an Arrow with her Right-Hand out of her Quiver. This is the Diana Venatrix, or the Goddess of the Chace, with the Symbols relating thereto. She is, by the Poets and Artists, represented with a Bow and Arrows, a short Tunic bound close up. Thus Ovid.

*Talia succinctæ pinguntur crura Dianæ,
Cum sequitur fortes fortior ipsa feras.*

Dogs often accompany her, as may be seen on a Relievo in this Collection. By the Crescent on her Forehead, she is supposed to direct the Planet of the Moon. This Lunar Crown is very common on Gems and Relievos of her.

The Busto of MARTIN FOLKES, Esq; of *Hillington in Norfolk*, and President of the Royal Society in the Year 1749.

By *Roubiliac*.

The

The Statue of CLIO the Muse.

The Busto of ASPASIA. This Lady was celebrated for her Learning and fine Genius. Socrates and the other Athenian Philosophers attended her Lectures on Rhetoric. Her Influence over Pericles was so great, as to force him to make War on the Samians, to favour the People of Miletus, who claimed the City Priene. There was another Aspasia, Concubine to Cyrus, and afterwards to Artaxerxes his Brother. Ælian hath written her Life.

The Busto of DOLABELLA.

The Statue of the Father of *Julius Cæsar*, when Governor in *Egypt*.

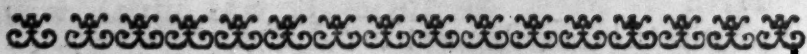
The Busto of Sir ANDREW FOUNTAINE.

By *Roubiliac*.

The Statue of PLAUTILLA, the Wife of *Caracalla*, dressed like *Diana* the Huntress.

The Busto of CORIOLANUS.

THE



THE OLD BILLIARD-ROOM.

Begin on the Left-Hand.

In the first Window.

THE Statue of BACCHUS, very fine
ancient Sculpture, adorned in a parti-
cular Manner with Poppies; the Poppies
hang as a Belt from both Shoulders as low
as the Knees.

The Bust of TITUS LIVIUS.

The Statue of POMONA sitting; the
Cushion so naturally cut as to appear soft.

The Bust of M. JUNIUS BRUTUS, who
stabbed Julius Cæsar. It is of the best
Sculpture.

In the second Window.

The Statue of MARCUS ANTONIUS, the
Orator; very much admired. His Right
Arm

Arm is bare, as antiently was usual with the Roman Pleadars. The Drapery of his cloathing is well disposed and executed, and the Air of his Countenance has all that Liveliness which is attributed to him by antient Writers.

The Bustos, and Statue between the second, and third Window.

LUCILLA JUNIOR, Wife of Lucius Verus.

HERCULES killing the Serpents which were sent to destroy him in his Cradle. Artists have shewn great Fancy in the various Ways of representing this Story. Sometimes the young Hero has a Smile on his Face, as if pleased with the Colour and Motion of the Serpents, and sometimes the Steadiness and strong Gripe of the Infant, are expressed as here.

The Busto of LABIENUS PARTHICUS,

In the third Window.

The Statue of VENUS, standing in an easy Posture, holding a Vase which she has emptied, resting her Arm on a Pillar.

On the other Side of the third Window.

The Busto of NERVA.

The Statue of HERCULES wrestling with ANTEUS; he raises him from the Ground, agreeable to the Story, that if he touched his Mother Earth he would have regained Strength.

The Busto of CÆLIUS CALDUS.

The Busto of MARCIA OTACILLA,
Wife of *Philip*.

On a Pedestal.

Young BACCHUS smiling, and Grapes growing up a Tree.

A Statue of CERES; she holds a Cornucopia in her Right-Hand; in her Left a Poppy, and some Ears of Corn; she invented Agriculture, and first introduced the Use of Wheat; Mankind before living on Acorns, and the spontaneous produce of the Earth.

The

The Statue of ADONIS: He was an Idol of Syria, and the same as *Thammuz*; the Lamentation of whom is condemned by the Prophet *Ezekiel*. He is represented as a very beautiful Youth, and is said to have made Gardens pleasant by pruning. Here he has a pruning Knife, hence the Proverb, *Adonidis Horti*.

The Busto of MATIDIA.

Over a Door.

The Busto of GRYPHINA, Daughter of Ptolomy Evergetes.

Between the Windows.

Two Favourite Dogs.

By *Wooton* and *Reynolds*.

MARY MAGDALEN.

By *Danini*.



P I C T U R E S, STATUES and BUSTOS I N T H E

White Marble-Table Room.

In the Window is,

TH E Statue of Isis: She has the Flower of the Lotus on her Head; is in a Position bending, and her Legs and Arms appear round, not as commonly in *Egyptian* Statues, which are strait and formal, shewing only the Feet. This was reckoned the oldest, and by the *Mazarine* Catalogue the only one known with that Improvement. It is a Group, holding betwixt her Knees, OSIRIS her Husband, in a Coffin open, in one of whose Hands is a Pastoral Staff. This was the antient fatherly Sceptre, and answers to the Crozier with the Clergy. In the other Hand he has an Instrument of Discipline like a Whip,
the

the Symbols of Power to protect and punish. On his Head is the antient Diadem or Mitre, being Triple, yet not as the Pope's Crown, but rather like the Mitre of Bishops, only with three Points instead of two at the Top.

ORUS, her Son, is about her Neck. These were the most antient Divinities. There are numerous Hieroglyphics round the Bottom, and behind the Statue, which at any Time may be taken off, by applying to them stiff Paper moistened, and pressed with a Bodkin. One Mr. Pulleine, my Lord informs us, was the first who practised this Manner at Rome, and from him the celebrated Antiquary Fabretti learned it. The latter took off a Port-Folio of Hetruscan Inscriptions, which he made a Present of to our Royal Society. The Statue is of Theban Iron Stone, so called, because of the Colour; it is heavier and harder than Marble.

Over the Doors.

The Busto of HESIOD.

The Busto of PHÆDRA.

A white

A white Marble Table, ten Feet and eight Inches long, four Feet and six Inches wide, four Inches thick. On it is a dying Gladiator.

By Verepoil.

Begin the Pictures on your Left-Hand at Top.

LORD CHATHAM.

By Quin.

VENUS leading Cupid, with the Graces, to see Vulcan, and others, forging Arrow-Heads for Cupid.

4. *By Alexandre Turco Veronese.*

Three Pictures of the present Lord PEMBROKE; and Manage Horses.

By Morier.

GANYMEDE upon an Eagle.

By Pasarini.

JEPHA,

JEPHTHA'S rash Vow; seven Figures, three are dancing, the foremost is his Daughter.

3. By *Flaminio Tori*.

The Discovery of CALISTO.

By *Girolomo Peschi*.

Two Pictures of General PAOLI and some Corsicans, with his favourite Dog Casacco, and the Corsican Arms.

The Painter unknown.

A Miracle.

By *St. Coppertino*.

A Drawing of VOLTAIRE.

A Nativity.

By *Pontormo*.

Four of Diana's Nymphs bathing, Acteon looking at them.

4. By *Sebastian Concha*.

**An Angel driving Adam and Eve out of
Paradise.**

By Isenback.

A Nativity.

By Carlo Cignani.

The Virgin with Christ and St. John.

By Carletto.





NEW
DINING-ROOM.

*Begin the Pictures opposite the Entrance of
the Door.*

A FRIAR and NUN.

2. By *Aldegraaf*.

A NATIVITY.

3. By *Triga*.

The late Duke of MARLBOROUGH.

By *Reynolds*,

A FRUIT PIECE.

By *Mich. Angello Carravaggio*.

A LANDSKIP.

By *Zuccarelli*.

I

JUPITER,

JUPITER, CUPID, and PSYCHE.

3. By *Giuseppe Arigoni*.

A Drawing of the late Lord and Lady
Pembroke.

By *Reynolds*.

A Copy of *Mich. Angelo's* BACCHUS, in
the Florentine Gallery. A Composition,
call'd SCALIOLA.

By *Gori*.

A LANDSKIP.

By *E. Wilson*.

Three of DIANA's Nymphs bathing,
Acteon looking at them.

5. By *Giuseppe del Sole*.

Commodore HERVEY.

By *Reynolds*.

A Boy gathering Fruit.

2. By *Mich. Angelo Pacci di Campi Doglio*.

A FLOWER PIECE.

By *Mrs. Cerjat*.

Our

Our SAVIOUR in the Temple.

By *Salviati*.

An old Woman reading.

3. By *Rembrant*.

A Herdsman and Cattle, big as the Life.

2. By *Rosa di Trivoli*.

A LANDSKIP.

By *Vernet*.

A Winter Piece.

4. By *Jans. Brugel Velvet*.

A LANDSKIP with *Hagar, Ishmael*, and the Angel.

3. By *Nich. and Gasper Poussin*.

Two whole Lengths of two Kings of France, *Francis H. and Charles IX.*

By *Fred. Zuccherro*.

Fish, and an old Woman giving her Cat some Milk.—The Fish,

4. By *Snyder*.

A Carpet and Boar's Head.

2. By *Maltese*.

A Winter Piece.

4. By *Mumper and Brugel.*

A Fair.

3. By *Jans. Brugel Velvet.*

CHRIST in the Virgin's Arms; three Angels looking on.

3. By *Carlo Maratti.*

Three Children of King *Henry VII.* Arthur Prince of Wales; Henry about three Years old, who was afterwards King *Henry VIII.* and Margaret who married the King of Scotland.

4. By *Hans Holbein, the Father.*

A Country Boy as big as Life, with a Bird's Nest in his Hand; at a Distance a Cow bemoaning her Calf.

4. By *Ant. Amorosi.*

CUPID giving a Boy some Fruit and Flowers. The Figures, By *Carlo Maratti.*

The Flowers, By *Car. di Fiori.*

A FLOWER PIECE.

By *Mrs. Cerjat,*

The

The Duke of *Espernon* on Horseback.

By *Vandyke*.

The Rev. Mr. *Woodroffe*.

By *Hoare of Bath*.

BACCHUS on an Altar in the Wood,
many Figures about it celebrating his Myf-
teries, and shewing great Spirit in different
Postures. The Light darts through the
Wood in a pleasing Manner.

1. By *Salvator Rosa*.

The late Sir ANDREW FOUNTAIN.

By *Hoare of Bath*.

The VIRGIN, and our SAVIOUR, Jo-
SEPH looking on, very fine.

By *Guercino*.

BACCHUS and ARIADNE.

By *Frān. Molas*.

Nymphs dancing, and differently em-
ployed.

By *Watteux*.

Thirty

Thirty of the chief Reformers; their Names are on a Stone in the Bottom of the Landskip. Wickliff is supposed to be the Preacher; the Bishops are in Purple, the Priests in Black, and the Martyrs in White, distinguished by Purple and Black about their Necks.

By a Disciple of *Car. Maratti*.

Over the Glasses.

The Busto of **CURIUS DENTATUS**, and the Busto of **OTHO**, very rare; the first who wore a Peruke.

Over the Chimney-Piece.

The Busto of **Thomas Earl of Pembroke**, who collected all these Antiques.

The Busto of **Lord VERULAM**.

The Busto of **Sir ISAAC NEWTON**.

Two Red *Egyptian* Granate Tables.

Long,	4	11	} each.
Wide,	3	7	

THE

THE CHAPPEL-ROOM.

THE Busto of PLATO, of great Antiquity and most reverend Aspect.

The Busto of ANACHARSIS, a Scythian Philosopher who came to Athens, where he was greatly esteemed. The Head of this Busto is bald, as Historians say the Scythians were.

Over a Marble Chimney-piece of Inigo Jones is a small Statue of *Apollo*, with all his Symbols. His Attitude is easy and very genteel; he seems to lean on one of the Horns of his Lyre, which is placed on a Tripod; round the latter a Serpent twists himself. Over the right Shoulder of the God is seen his Quiver, and his Head is adorned with a Laurel Crown. All these Attributes mark his Preisdence over Poetry, Music, Divination and the Chase.

The Workmanship of this Statue deserves the greatest Applause, though somewhat injured by Time, the Traits are most beautiful, and the Sculptuæ of the very best Ages.

The

The Busto of MARY FITZ-WILLIAM
Countess of Pembroke.

A small Statue of ORPHEUS, with his
Symbols.

The Busto of SOCRATES.

The Busto of ARISTOTLE.

The Busto of HOMER.

The Busto of SENECA.

A Statue of CUPID, with a Phrygian
Bonnet on his Head, and his Hands tied be-
hind him. From this Statue we may ob-
serve, that before Sculptors were numerous
in Greece, there were some good Pieces exe-
cuted. The little God shews in his Coun-
tenance a Sensibility of his Condition,
though by no Means a Sullenness. He has
no Wings, as the Antients had no Notion
of the Inconstancy of Love.

The Busto of PLOTINA, Wife of *Trajan*.

A very fine *Greek* Statue of a River, re-
presented by a beautiful NAIAD (or River
Nymph

Nymph) sleeping on the Bank, with a genteel Turn of her Body, the Linen covering her very decently. This is probably the River called in Scripture the River of *Egypt*, translated in the Septuagint *Rhinocorura*, and is the Boundary between *Egypt* and *Palestine*. In the Front, a Bird holds a Lizard by the Tail: It has a Tuft of Feathers on its Head, and is like a small speckled Bird in *Egypt*, almost as large as a Dove, which is called *Ter Chaous*, i. e. the Messenger Bird; it spreads the Tuft of Feathers on its Head very beautifully, when it alights on the Ground. Another Lizard is going away, and a Snail is near it, exactly like the Snail of *Palestine*. A Bird like a Duck, has a Serpent in its Mouth.

The Busto of ASINIUS POLLIO. There is a very elegant Turn in the Neck, with a strong Expression of its Muscles.

The Statue of a Boy holding up the Golden Apple in his Right-Hand.

The Busto of ANACREON.

A Bifrons of Janus and his Wife.

A Bifrons of two young Women, their Countenances are different, as well as their curled Locks; one has a Diadem, the other a triple Contexture of her Hair elegantly tied.

A Figure Recumbent leaning on a Sea-Dog and representing the River *Meander*.

The Busto of DOMITIANUS.

The Statue of ANDROMEDA chained to the Rock.

The Busto of PHOCION, the famous Athenian General.

The Busto of ISOCRATES.

Over the first Door.

The Busto of SULPITIA, the Poetress; she wrote a Satyr on Domitian's banishing the Philosophers from Rome.

Over the Chapel Door.

The Busto of LIBERTAS.

Over the Door leading to the Cube-Room.

The Busto of DOMITIA.

On the

Views of *Lincoln's-Inn-Fields*, and *Covent-Garden*.
By *Scot*.

The Picture of VANDYKE.

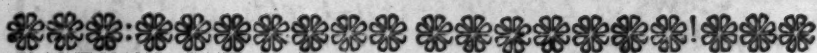
By *Himself*.

On the Window in the Chapel are painted,

WILLIAM Earl of *Pembroke*, and his two Sons, *Henry* and *Edward*. *Henry*, the Eldest, who succeeded his Father, married *Mary*, Sister to Sir *Philip Sidney*, by whom he had two Sons *William* and *Philip*; *William*, in the Reign of King *Charles* the First, was Lord Steward; *Philip* succeeded him in the Earldom, and was Lord Chamberlain to King *Charles* the First. *Edward* the youngest, was Ancestor of the *Powis* Family. In another Pannel is the Countess of *Pembroke*, who was *Ann Parr*, Sister to Queen *Catharine*, the last Wife to King *Henry VIII*. There is with her their Daughter, whose Name was *Ann*, married to *Francis*, Earl of *Shrewsbury*.

The Busto of LIBERA, the Female Divinity of Temperance.

When you enter the South Front towards the Garden, (which is a beautiful Building) by *Inigo Jones*) pass through the *Cube-Room* into the *Hunting-Room*.



T H E H U N T I N G - R O O M .

Begin with the Bustos on your Left-Hand.

THE Busto of JULIA, incomparably fine *Greek* Sculpture, and (as several others in this Collection) of *Parian* Marble. She was Wife to *Agrippa*, Daughter of *Scribonia*, third Wife to *Augustus*, from whom he was afterwards divorced, when he married *Livia Drusilla*, with whom he lived happily. She however procured the Death of his Grandchildren, *Caius* and *Lucius*, the Sons of this Julia, to make Way for *Tiberius*, one of her own.

The Busto of ANTONIA, Wife of *Drusus* the Elder. The Linen of this Bust is very natural.

The Busto of ALEXANDER SEVERUS.

The Busto of BERENICE, the Mother; her Hair in a particular Manner.

The

The Busto of BERENICE the Daughter.

*The next are two Statues, then proceed on
with the Busts.*

The Statue of FAUNUS, finely twisting his Body, by looking down over his Shoulder at his Leopard.

By Cleomenes.

The Statue of CUPID, when a Man, breaking his Bow after he had married *Psyche*. Apuleius after giving an elegant Relation of the Loves of Cupid and *Psyche*, concludes with this Account of their marriage.

“ Immediately the nuptial Supper was
“ prepared. Cupid reclined on the high-
“ est Couch, and embraced *Psyche* in his Bo-
“ som; the rest of the Gods seated them-
“ selves in Order. Ganymede, Jove’s
“ Cupbearer, supplied them with Celestial
“ Nectar, as did Bacchus. Vulcan was
“ Cook; the Hours strewed Roses and
“ Flowers, the Graces sprinkled the most
“ odoriferous Balsams, the Muses played
“ on

“ on their various Instruments, and Apollo
 “ sang to his Lyre, beauteous Venus danced,
 “ and the Woodland Deities joined in the
 “ Chorus. In this Manner was the Mar-
 “ riage of Cupid and Psyche celebrated,
 “ from which, in due Time, sprang a
 “ Daughter, whom we Mortals call *Plea-*
 “ *sure.*”

By *Cleomenes.*

The Busto of JULIA, Daughter of *Titus.*

The Busto of ANNA FAUSTINA, third
 Wife of *Heliogabalus*; very fine, like that of
Antonia.

The Busto of MAGO, the famous *Car-*
thaginian. *Scipio* would not burn *Carthage*
 till he had secured the Book which *Mago*
 had written of Agriculture; the Substance
 of which is still preserved in the Writings
 of *Cato*, *Varro*, and the other Authors de
Re Rustica.

The Busto of TITUS.

The Busto of FAUNUS.

The Busto of JUPITER.

The

The Busto of TULLIA.

On a Table of antique Oriental Alabaster,
(*Alabastro Orientale*) of one solid Piece, of
great Value.

A GROUP: CUPID and GANYMEDE:
Ganymede is sitting, and resting against the
Stump of a Laurel; the Leaves shew that it
is an *Alexandrian* Laurel, the same as we see
on antient Medals, not the stiff, large
leaved Laurel, which adorns modern Kings
in their Coins, from a Mistake of what the
Antients used. It is rare to see the distinct
Form of seven Pipes as here expressed.
Cupid is very attentively looking on, and
reaching his Hand out towards the Pipes,
as if to instruct *Ganymede* how to play.

On the Pannels of the Wainscot are
painted eighteen different Sorts of Hunt-
ing.

By *Tempesta*, Junr.





B U S T O S
AND
S T A T U E S
IN THE
C U B E R O O M.

Begin on the Left-Hand coming out of the Hunting-Room. As here are but four Statues, I shall mention the Word Statue as I come to them.

THE Busto of MASSINISSA, King of *Numidia*, with the African Bonnet on his Head, and the Head of *Medusa* and the upper Parts of two Dragons on his Breast-Plate; between the Dragons is a Plant, probably the *Silphium*, for which *Numidia* was famous.

The Busto of AVENTINUS, Son of *Hercules*; the Head of a Lion's Skin making the Covering for his Head, and the two
fore

fore Paws tied in a Knot upon his right Shoulder; an elegant Performance. The Peculiarity of this Hero's Dress agrees with the Description *Virgil* has given of him in the seventh *Æneid*:

*Great AVENTINUS great ALCIDES' Son,
Wore the proud Trophy that his Father won.
He stalk'd before his Host, and wide despread
A Lion's Teeth grinn'd horrid o'er his Head;
Then sought the Palace in a strange Attire,
And look'd as stern and dreadful as his Sire.*

PITT, B. 7. L. 838.

The Bust of DIDIA CLARA, Daughter of the Emperor *Didius Julianus*, with a Bracelet on her Arm. Her Right-Hand is holding up Part of her Cloathing; two little Cupids at the Bottom of the Bust.

The Bust of APOLLONIUS TYANÆUS. It is lively in the Attitude, with his Arm tucking his Garment about him. When it was first sold at *Valetta's* Sale, a Gentleman gave upwards of 270l. for it. There were then in the South-Sea Time, several Antiques sold for 200l. each, as the *Homer* which the Emperor *Constantine* got from *Smyrna*;

L

Horace,

Horace, the Poet, of *Porphyry*; *Cicero* of Touchstone; and *Julius Cæsar*, in Oriental Alabaster, which *Thomas Earl of Pembroke* afterwards bought.

The Busto of *POPPÆA*, *Nero's* second Wife: Her Right-Hand is holding up Part of her Garment; the Plaiting and Dress of the Hair very singular.

The Busto of *SEMIRAMIS*; at the Bottom of the Bust are two little Cupids. *Semiramis*, says *Valerius Maximus*, was Queen of the Assyrians; while she was dressing her Head, it was told her that *Babylon* had rebelled: Whereupon rushing forth with one Part of her Hair tied up and the other loose, she attacked the City, nor did she attend to her Dress until she had reduced it to Obedience. Agreeable to the preceding Account, a Statue of her was erected in *Babylon*.

POLYÆNUS relates much the same of *Rhodoguna*, who being informed of one of the conquered Provinces throwing off their Subjection, neglected her Hair, which she was about to wash, and mounting a Horse, led forth her Army, and obtained a Victory.

in Memory of this Transaction, the Persian Kings, had the Image of Rhodoguna with disheveled Hair cut on their Seals.

The Busto of MARCELLUS the Younger.

The Busto of CÆSONIA, the fourth Wife of *Caligula*, of transparent Alabaster.

The Busto of ARSINOE the Daughter.

On a Table of Jasper Agate, (Diaspro Agata) which is very beautiful, are the three following,

A Nuptial Vase, representing the whole Ceremony of a *Greek* Wedding, from the Beginning of the Sacrifice to the Washing of the Bride's Feet; it is very fine Work. Before any Marriage could be solemnized, the Gods were consulted and their Assistance implored by Prayers and Sacrifices, which were usually offered by the Parents or Relations of the Parties. When the Victim was opened, the Entrails were carefully inspected; and, if any unlucky Omen appeared, the former Contract was dissolved, as displeasing to the Gods.

Torches were carried before the Bride in her Passage to her Husband's House, Singers and Dancers attended, and a sumptuous Banquet was prepared. Before the Bride went to Bed, she bathed her Feet in Water fetched from the Fountain *Callirhoe*. This seems to have been a Custom peculiar to the Athenians, as we learn from Aristophanes, and hence we may conclude, that this curious Nuptial Vase, was the Workmanship of some Artist in that City.

The Statue of DIANA of *Ephesus*; the Head, Hands, and Feet black, the rest white Marble, as described by *Pliny*; probably of the same Form as the Statue of *Diana of Ephesus*, mentioned in the *Acts of the Apostles*. It is engraved in *Montfaucon's* first Volume. In the Statues of the Ephesian Diana, more Symbols are observable in some, than in others. They exhibit Crabs, Oxen or Bulls, Lions, Griffins, Harts, Sphinxes, Insects, Bees, Branches of Trees, Roses, and sometimes human Figures, all united together. In the Explanation of these, there is a Diversity of Opinions among the Learned. Many think, that under them is shadowed, the Nature of Things,

Things, the World itself, or that generative energy, which is the Parent of every Thing earthly. The Inscriptions on many of these Statues seem to intimate as much.

Diana of Ephesus may be considered as a Pantheon, including the Symbols of many Deities; the Turret on her Head relates to Cybele, as also the Lions; the Fruits, and Oxen to Ceres; the Griffins to Apollo, the Harts to Diana, and the Cancer is a Sign of the Zodiac.

A Roman Urn; Variety of very fine Work all round it, of Figures, Foliages, Birds, &c.

The Bust of OCTAVIA, the first Wife of *Nero*, of fine coloured Marble; her Head Dress also very fine, with Leaves and Ears of Corn bound round upon her Hair. This Bust, and that of *Poppæa*, are both very curious.

The Bust of METELLUS without a Beard, by a very fine *Greek* Sculptor, all of a Piece down to the Navel; the only one which shews the Ornament of a Chain, which is of very rich Work. On his Breast

Breast-Plate is an Elephant, and a Laurel round the Outside of it. The Consular Medal of METELLUS has likewise an Elephant on the Reverse, but the Head of that is bearded, supposed to be a Divinity with the Name only of *Metellus*: The Elephant is added in Memory of the Victory he gained over *Jugurtha*, King of *Numidia*: upon which he obliged him to deliver up all his Elephants to the *Romans*,

The Busto of MESSALINA, fifth Wife of *Claudius*, of hard saline Marble: She has a confident Air agreeable to her Character; the Marble of her Cloathing very naturally represents a fine striped Silk.

The Busto of MARCIA, the first Wife of *Septimus Severus*. The Plaiting of the Hair and the Dress of the Head very singular.

On a Marble Table, (*the Produce of Mount Edgcumbe*) are the five following.

An antient *Greek* triangular Altar dedicated to *Bacchus*; On one Side *Silenus* holds a Torch inverted in his Right-Hand, and
in

in his Left a Canister full of Fruit: On another Side is an Attendant of *Bacchus* dancing with one Foot up, and a Thyrsus in his Right-Hand; in his Left a Bowl, and the Skin of a Beast on his Arm: On the other Side is a *Bacchus* dancing in a long thin Garment.

Upon this Altar stands a little Statue of *Bacchus*, with Grapes, and with the Snake, the peculiar Symbol of the *Egyptian Bacchus*, who invented *Medicine*, and was said to be the *Sun* and *Apollo*.

An Alto Relievo of PYRRHUS, the Son of *Achilles*; it is an Oval, and has a splendid Aspect as of a very large Gem; the Face is Porphyry, which the Cardinal *Mazarine* so much valued, as to finish his Dress with a Helmet of different coloured Marble.

A square Altar, each of the four Sides has a Divinity, *Jupiter*, *Mars*, *Diana*, and *Juno*. This was one of those Altars for a private Room, which they used to have in their Houses, in Order to sacrifice to such Deities as they made their Lares and Penates.

Upon

Upon this Altar stands a little Statue of an antient Priest with a *Phrygian Cap*, sacrificing a Hog to *Isis*.

The Busto of VESPASIAN.

The Busto of TRAJAN, the Head, Bust, and Plinth of Parian Marble, the Face and Neck only polished.

An Equestrian Statue of MARCUS AURELIUS, made at *Athens* and so esteemed, that the Sculptor was sent for to *Rome*, to make that, which is there in Copper, as big as the Life.

The Person is in the same Posture, but this has a *Macedonian Horse*, small and of Marble; to prevent the breaking, Cardinal *Mazarine* had one Side cemented to a Marble which comes out at the Bottom, squared as a Pavement, on which the Horse is as walking; this stands upon a Table, called *Lumachella*, from its being a Petrification of Shells, which belonged to a Temple, and was for the sacrificing of lesser Animals, as Birds, &c. That the Blood might not run over the Edges; it has a remarkable Channel big enough to lay one's Finger in, round
the

the outermost Edge of the four Sides of the Flat next the Moulding, and in the Middle of one of the Channels is a Hole for the Blood to run through.

The Busto of CLAUDIUS, of Jasper Marble.

The Busto of PYRRHUS King of *Epirus*, with a noble Air; there is a Dragon on the Helmet, and on his Breast-Plate a Head with Wings; like the Head of a Bat.

Pictures in this Room. Begin between the two last Bustos.

Mrs. KILLIGREW,	} Celebrated Beauties.
Mrs. MORTON.	

By Vandyke.

•Mr. JAMES HERBERT and his Wife.

By Sir Peter Lely.

The Earl and Countess of BEDFORD.

By Vandyke.

The Countess of PEMBROKE (Mother of Earl Thomas) and her Sister.

By Sir Peter Lely.

HENRY Earl of *Pembroke* (Father of the present Earl) when about seventeen Years old.

By Sir Godfrey Kneller.

Over the Chimney-Piece.

WILLIAM Earl of *Pembroke*, elder Brother to Earl *Thomas*.

By Sir Peter Lely.

Lady CATHERINE, eldest Daughter to Earl *Thomas*, (married to Sir *Nicholas Morrice*) and her Brother, Mr. *Robert Herbert*.

By Sir Godfrey Kneller.

Thomas Earl of *Pembroke*, when Lord High Admiral.

By *Wissing*.

Our SAVIOUR and the Woman of *Samaria*.

I. By *Giuseppe Chiari*.

The Countess of *Pembroke*, first Wife of Earl *Thomas*.

By *Wissing*.

The VIRGIN, our SAVIOUR, and JOSEPH reading: There are also several Boys in different Actions.

I. By *Gennari*.

In the

In the Ceiling.

DÆDALUS and ICARUS.

I. By *Giuseppe Arpino.*

A Table inlaid with Specimens of 135 different Sorts of Antique Agates and Marbles.

On the Bottom Pannels of this Room is painted the History of the Countess of Pembroke's Arcadia, written by Sir Philip Sidney.

By the Brother of *Signor Tomaso.*



P I C T U R E S, BUSTOS and TABLES IN THE G R E A T R O O M.

The Celebrated FAMILY PICTURE.

CONSISTING of ten whole Lengths, the two principal Figures (and these are sitting) are PHILIP Earl of *Pembroke* and his Lady; on their Right-Hand stand their five Sons, CHARLES Lord HERBERT, PHILIP, (afterwards Lord *Herbert*) WILLIAM, JAMES, and JOHN; on the Left their Daughter ANNA SOPHIA, and her Husband ROBERT Earl of *Carnarvan*; before them Lady MARY, Daughter of *George Duke of Buckingham*, and Wife to *Charles Lord Herbert*; and above in the Clouds are two Sons and a Daughter who died young. This, and all the other Pictures in this Room are

By *Vandyke*.

A half

A half Length of King CHARLES the First.

A half Length of his Queen.

A whole Length of WILLIAM Earl of Pembroke, Lord Steward.

A whole Length of the first Lady of the second Earl Philip.

Three Children of King Charles the First.

Whole Lengths of the Dutchess of Richmond, (first married to Charles Lord Herbert) and Mrs. GIBSON the Dwarf.

A whole Length of the Duke of RICHMOND and LENOX.

A half Length of the Countess of CASTLEHAVEN.

A half Length of the second Earl PHILIP.

Two large Pier-Glasses.

F.	I.	
6	7 high,	} In the Plate.
4	7 wide,	

Under

Under the one,

A Red Egyptian Granite Table,

	F.	I.
Long,	4	9
Wide,	1	10

On it MORPHEUS, the God of Sleep, in black Touchstone; his Head wreathed with Poppies, and a Poppy in one Hand.

Under the other,

A Lapis Lazuli Table,

	F.	I.
Long,	5	1
Wide,	2	2

On it a sleeping CUPID.

The Paintings in the Cieling represent several Stories of PERSEUS; as particularly, the cutting off *Medusa's* Head, and the relieving of *Andromeda*. The great Oval, in the Middle of these, shews a very natural Section of a Temple in Perspective, seeing the Sky through a round Top: It plainly relates

relates to *Perseus*, because it shews the same Face and Dress as in the former. There is a Priest, in great Concern, at the Altar; it is *Perseus*, to revenge himself on *Polydectes*, for the Injuries offered to his Mother and *Dictys*, whom he found at the Altar; whether they had been forced to fly for Sanctuary from his Violence.

By *Signor Tomaso*.

The Busto of MARCELLUS, the famous Consul.

The Busto of DRUSUS the Elder, Brother of *Tiberius*.

The Busto of LUCIUS VERUS CÆSAR.

The Busto of MARCUS BRUTUS, of the best Greek Sculpture.

The Busto of CAIUS CÆSAR, upon a Table of the *Verde Antico*, or green antique Marble.

The Busto of DIDIUS JULIANUS.

The Busto of LUCIUS VERUS, when Emperor.

The

The Busto of LUCIUS CÆSAR, Brother to *Caius Cæsar*, on an Agate Table. This Person and *Caius* were Sons of *Julia*, Daughter of the Emperor *Augustus* and *Scribonia*.

The Busto of JULIUS CÆSAR, Oriental Alabaſter, noted, as may be ſeen by what is ſaid of it in *Valetta's* Collection. The Marble of the Breast-Plate is of the Colour of Steel.

The Busto of ANTINUS.

The Busto of SEPTIMUS SEVERUS.

The Busto of HORACE, in Porphyry; mentioned alſo in *Valetta's* Collection; *Fabretti* in his Comment gives good Reasons for its being *Horace*.

The Busto of MARCUS AURELIUS.

The Busto of ANTONINUS PIUS, of the beſt Greek Sculpture. On this Buſt, as alſo on ſeveral others in this Room, may be ſeen the true Habit that the Emperors wore when they appeared in various Colours, different coloured Marbles being choſen for that Purpoſe.

The Busto of CICERO, of Touchstone, with the Mark of the *Cicer* or Vetch on his Face, from which he had the Name of *Cicero*.

The following Bustos are all of white Marble, and the Terms upon which the Bustos stand in this Room are very fine Jasper and Marbles, many of which are antient.

The Busto of ARTEMIS or DIANA: Her Hair tied behind her, not to hinder her shooting: The Air of the whole Bust is like the upper Part of the celebrated Statue of this Goddess, and thought to be by the same Sculptor. This, (as several others) has, in *Greek* Characters, the Name inscribed on it: It is of most excellent *Greek* Workmanship.

The Busto of LUCANUS, the Head and Bust of Parian Marble; fine Sculpture. On the Bottom of the Bust is a *Pegasus*.

Quintilian in his Institutions gives him this Character.

Lucanus ardens & concitatus & sententiis clarissimus, & ut dicam, quod sentio, magis Oratoribus quam Poetis, imitandus.

The Pegasus then is happily expressive of the Poet's rapid and sublime Genius; he is sure to rant whenever he gets into a Battle, or Sea Engagement. And yet he is to be admired for many fine philosophical Passages to be met with in his Works, and for his generous Sentiments, particularly, on the Love of Liberty and Contempt of Death. These perhaps he owed to his Uncle Seneca, and his Master Cornutus.

The Busto of CASSANDRA, Daughter of Priam: She was a Prophetess, and had a Temple; and therefore wears a peculiar Head-Dress, with several Bandages.

The Busto of AMMONIUS; on it is the following Inscription.

Ο Δ Υ Μ Π Ι Α Σ

Σ. Κ. Θ.

Α Μ Μ Ο Ν Ι Ο Σ.

The Olympiad 229, answers to the Year of Christ 137. Bustos were frequently erected

erected to remarkable Victors in the Olympic and other Games ; but this is the only one known with the Olympiad marked on it. Chronologers mention, *Ammonius Alexandrinus, alias Epidaurus, fuit Victor stadii.*

The Busto of AUGUSTUS, of Parian Marble.

The Busto of GERMANICUS.

The Busto of PRUSIAS King of *Bithynia* ; excellent Sculpture.

The Busto of SCIPIO ASIATICUS.

The Busto of CARACALLA.

The Busto of VITELLIUS.

The Busto of ALCIBIADES.



P I C T U R E S
 AND
 B U S T O S
 IN THE
 L O B B Y.

THE Decollation of St. JOHN. The Painter is an Honour to the *English* Nation. This Picture is so finely painted, and with such strong Expressions, as to make him inferior to few of the best *Italian* Masters. King *Charles* the First, called him the *English* Tintoret. Sir *Peter Lely* reckoned this the chief Historical Picture that he did.

2. By *Dobson*.

Variety of Fruits; Vines growing up a Pomegranate-Tree, and two Vintage People as big as the Life. *Michael Angelo* the Painter of this Picture was famous for travelling Figures; of which Sort one may here see at a Distance, a Man driving an Ass.

Afs. Sir Robert Gere gave his Widow three hundred Pistoles for this Piece, it being a favourite of her Husband's which he kept for himself. He painted the Figures, that are as big as the Life, which was not usual for him, as in most of his Pictures, they were put in by other Painters.

1. By *Michael Angelo della Battaglia*.

A Piece of still Life, of Fowls, and a young Boar.

3. By *Gabriel Salci*.

NEPTUNE and AMPHYTRITE, with several other Figures.

By *Luca Giordano*.

A NATIVITY.

By *Taddeo and Fred. Zuccherò*.

Two Pictures composed of different Sorts of Marble, out of the Duke of Florence's Collection. This Work is called in Italian *Pietra Comessa*.

A Country Family; a Man and his Wife and two Children, one of which is asleep in a Cradle.

5. By *Brawer*.

CERES

CERES, standing with a most genteel Air, holding up Wheat. Given by the Duke of *Parma* to the Earl of *Peterborough*, when he conducted *James* the Second's Queen to *England*.

2. By *Parmegiano*.

A Flemish School. The Painter commonly called the little *Van Dyke*.

2. By *Gonsales*.

The ANGEL, as speaking to TOBIAS about the Fish, which is swimming up to them. The Dog is between *Tobias's* Legs barking at the Fish.

2. By *Procacino*.

The Discovery of ACHILLES.

2. By *Salviati*.

The VIRGIN with CHRIST.

4. By *Solari*.

An Antique Picture from the Temple of *Juno*; *Juno* is sitting by a Temple; *Pallas*, *Hercules*, *Diana*, *Apollo*, *Ceres* and *Vertumnus*, are coming to her, with their Symbols in their Hands.

A Na-

A N A T I V I T Y .

4. By *Jan Van Eyck*, 1410.

A Landskip with Rocks, Water, and
three Travellers.

4. By *Bartolemeo*.

A Landskip with a Man carrying a Fish-
ing Net.

4. By *Francesco Giovanni*.



B U S T O S.

THE Bust of MARCUS MODIUS, the only one known with an Epitaph on it; the Bottom is made round, so as to fix it on the Hole in which his Ashes were put.

ΤΗΤΗΡ ΜΕΘΟΔΟΥ ΑΣΙΑΤΙΚΕ ΠΡΟΣΤΑΤΑ
ΧΑΙΡΕ ΠΟΛΛΑΜΕΝ ΕΣΤΘΑ ΠΑΘΩΝ ΦΡΕΣΙ
ΠΟΛΛΑ ΔΕ ΛΥΓΡΑ.

*Medice methodi Asiaticæ magister Salve.
Multa quidem bona passe mentibus multa vero
tristia.*

On the P E D E S T A L.

Μ. ΜΟΔΙΟΣ ΑΣΙΑΤΙΚΟΣ ΙΑΤΡΟΣ ΜΕΘΟΔΙΚΟΣ

Marcus Modius Asiaticus Medicus methodicus. One would imagine from this Inscription, that Marcus Modicus was a very celebrated Physician, though his Name is not come down to us. If any Conjecture can be made from the Greek Characters concerning his Age, he flourished about the Times of the first Emperors. The Letters are antient; the Sigma and Epsilon on the Breast retain the antique Form. These Letters, from the Reign of Augustus, began

gan to lose their pristine Shape. Marcus Modius, says Montfaucon, as far as can be conjectured, lived about the Age of Augustus; he is called the *Methodical* Physician; the first who probably introduced Method into Medicine was Themison, who was cotemporary with Pompey, and from him proceeded the Methodists in that Profession.

The Word *χαρις* seems to shew, that this was a sepulchral Inscription, and was placed on this Tomb. Pausanias says, Ad hunc modum suorum cadavera condunt Sicyonii: Corpus terra contegunt, deinde Capidea basi extructa, columnas erigunt; quibus fastigia imponunt, eadem specie, qua in templis. Inscriptionem nullam ponunt, sed ejus quem extulerunt nomen appellantes, patris mentione prætermissa, illum valere jubent, *ΧΕΛΕΥΘΕ ΤΟΝ ΝΕΚΡΟΝ ΧΑΡΙΣΙΝ.* Lib. 2.

The two Verses in which he is said to have experienced much good and evil, are exactly in the Style of an Epitaph. The second Verse is from the fourth *Odyssæy*, where mention is made of that Potion, which Helena prepared to make them forget their Misfortunes.

On an Antique African Marble Table.

A square Urn of the Emperor *Probus* and his Sister *Claudia*; their Names are in a Square in the Centre of the Front; there are Festoons at the Sides of the Inscription; over it is an Eagle standing upon a Festoon of Fruits, out of whose Wings come two Serpents, they are folded up in Ringlets with their Heads directed towards the Head of the Eagle; at the Bottom is a Tripod with a Griffin on each Side of it; at each Angle of the Front is a wreathed Column; the Angles next to the back Part are fluted Pilasters, between which and the Columns is a Laurel Tree; in the Pediment of the Cover are two Birds, that hold in their Bills the Ends of a String which ties a Wreath of Laurel; on the Top of the Cover are in Alto Relievo, the Emperor and his Sister.

The Busto of *SAPPHO*, with the Bandage as deified, of the finest Marble, like Ivory; the last Perfection of *Greek* Sculpture, white as at first making, because (with several here) found in a Vault.

THE

THE
COLLONADE ROOM.

THE Head of St. PAUL.
4. By *Augustino Carracchi*.

A CALM.

4. By *Vandervelt*.

BELSHAZZAR'S Feast, a Multitude of Figures. Great Astonishment appears in all the Company at the Table, &c.

4. By *Old Frank*.

Pictures of the present Lord and Lady PEMBROKE.

By *Reynolds*.

A CALM.

By *Patton*.

A MADONA.

3. By *Carlo Dulci*.

A GALE.

By *Patton*.

St. SEBASTIAN shot with Arrows.

5. By *Scarcelina di Ferrara*.

A LANDSKIP.

4. By *Herman Sachtleven*.

The Labours of HERCULES.

4. By *Francis Floris*.

The Inside of the COLUMNS.

A Harvest-Home.

By *Rubens*.

The MONEY CHANGERS and People
with the Doves in the Temple.

3. By *Dominico Fetti*.

CHRIST taken from the *Cross*, ten other
Figures with strong Expressions of the So-
lemnity.. The *Virgin* has her Right-Hand,
under our *Saviour's* Head, as lifting him up,
while *Joseph* of *Arimathea* (who is richly
dressed) is wrapping the Linen-Cloth round
him. Behind *Joseph* are two Men, one of
them has the Superscription in his Hands,
and the Crown of Thorns upon his Arm;
the other is as talking to him, pointing with
one Hand to the *Virgin*, and the other to-
wards *Joseph*. On the other Side is St. *John*
with his Hands folded together, and shews
great Concern. *Mary Magdalen* is wiping
off

off the Blood, and wrapping the Linen round our Saviour's Feet. *Mary*, the Wife of *Cleophas*, is, as speaking to *Nicodemus*, who is giving Directions about the Spices. Behind them are two Men, one holds the Nails taken from the Cross, the other the Hammer and Pinchers. Here is also the Tomb shewn, and the People rolling the Stone from the Entrance of it, and Mount *Calvary*, with Bones and 'Skulls scattered about where the Crosses stand, with a View of the Multitude returning into *Jerusalem*; at a Distance a Landskip with Rocks, &c.

3. By *Albert Durer*.

A NATIVITY.

By *Theodoro*.

The VIRGIN, CHRIST, St. JOHN, and St. CATHARINE.

3. By *Parmegiano*.

A MAGDALEN, contemplating with a Crucifix; Angels appear above.

4. By *Elizabetta* Daughter of Sirani.

A NATIVITY; at a Distance the Shepherds with their Sheep, and an Angel in the Clouds.

3. By *Dionigo Calvart*.

A Land-

A Landskip, with Figures sitting by the Water Side.

3. By *Orizonti*.

St. PETER and the Angel coming out of Prison.

By *Stenwick*.

Buildings Perspective, and Figures.

1. By *Sebast. and Marco Ricci*.

A Multitude of Figures at a Fair.

5. By *Casteels*.

The late Lord PEMBROKE.

By *Fervoise*.

An old Woman teaching School.

4. By *Ostade*.

LEDA and the Swan.

3. By *Leonardo da Vinci*.

VIRTUE coming to *Parnassus*, to awaken *Apollo* and the Muses.

3. By *Luigi Gentili*.

The Port of *Leghorn*, on Copper.

5. By *Viviano Codazzo*.

The

The VIRGIN, our SAVIOUR, St. JOHN,
and an Angel.

3. By *Raphael Urbino*.

HERCULES and DEJANIRA.

4. By *Giovanni Mantouano*.

The Birth of St. JOHN.

4. By *Dominico Pelugio*.

CUPID wrenching his Bow out of the
Hands of a Boy.

4. By *Taruffi da Bologna*.

An Antique of the VIRGIN and our Sa-
viour, said to be painted,

By St. Luke.

A Group of odd Faces, with Owls.

2. By *Murillo*.

The Siege of *Pavia*.

5. By *Hans Holbein*.

St. ANTHONY.

4. By *Correggio*.

A Salutation of the Angel to the Virgin.

4. By *Francesco Dani*.

JUDITH putting *Holofernes's* Head into
a Bag.

5. By *Andrea Mantegna*.

The

The Half Length of a Gentleman, supposed to be Prince *Rupert*.

By *Vandyke*.

A Porphyry Table, with a Border round it, of the antient yellow Marble (*Falbo antico*) and also of the antient green (*Verde antico*.)

Next the Lobby Door.

The Busto of DRUSILLA.

Next the Corner Room Door.

The Busto of HORACE the Consular.

Over the Chimney Piece.

The Busto of COMMODUS,

and

The Busto of POLEMON.



P I C T U R E S
IN THE
CORNER ROOM.

*Begin the Pictures over the Door as you enter
the Room.*

THE VIRGIN, with CHRIST leaning
the back Part of his Head against her
Breast. He has a Bird in his Right-Hand.
3. By *Crespi.*

The VIRGIN teaching our SAVIOUR to
read.

3. By *Guercino.*

PHILLP Earl of *Pembroke.*

By *Vandyke.*

The WOMAN bringing the Children to
CHRIST.

4. By *Sebastian Bourdon.*

The Head of MIERIS.

5. By *himself.*

A CHARITY with three Children, very natural. It was one of King *Charles* the First's Pictures.

2. By *Guido Rheni*.

A LANDSKIP.

3. By *Rubens*.

MARY MAGDALEN.

2. By *Titian*.

CHRIST from the Cross ; two Boys holding up the Arms, and the VIRGIN devoutly stretching out her Hands. At a Distance appear the three Crosses, and a Group of little Figures with a Horse. It was made for *Henry II.* King of *France*, which he gave to his Mistress, *DIANA VALENTINOIS*; and on the painted flat Frame in one Corner, are the Arms of *France*: in another, a Monogram of the first Letters of their Names; the other two Corners the Emblems of *Diana*, three Half-Moons in one, with a Quiver and Bow in the other.

3. By *Michael Angelo*.

An Assumption of the VIRGIN.

In the

In the *Arundel* Catalogue it is said, that his Lordship desired *Rubens* to paint for him a fine finished Closet Picture, which is this Picture, being on an old *Flemish* Board, most beautifully coloured. There is a Group at Bottom of nine Angels, all in different Postures, as raising the Cloud under the Virgin *Mary*. There are several pretty Cherubims Heads at the Side, and at the Top. It so much pleased *Rubens*, that he said he would make a great Picture after it; which he did for the Church of a Convent at *Antwerp*, where he has added Apostles, as big as the Life.

5. By *Rubens*.

BACCHUS, with a Bowl in his Left-Hand, his right Arm resting on a Vessel; an old Man emptying a Basket of Grapes into a Vat, a Woman and Boys with two Baskets of Fruit.

5. By a Scholar of *Raphael*.

A whole Length of DEMOCRITUS laughing, a Book in his Hand. Very much esteemed.

By *Spagnolet*.

MAGDALEN, as a Penitent, over-looking the Vanities of the World. Below her, are six Boys, as Cupids; they are handling Jewels, &c.

5. By *Domichino* a Scholar of *Guido*:

NARCISSUS seeing himself in the Water. There are several *Cupids* in various Actions.

3. By *Poussin*.

The Descent of the HOLY GHOST.

5. By *Salembeni*.

The Countess of PEMBROKE, and Lord HERBERT, now Earl of PEMBROKE, when very young.

3. By Mr. *Hoare* of *Bath*.

CHRIST astride upon a Lamb, is held by the VIRGIN, old JOSEPH is looking on, and leaning on a Staff.

5. By *Francesco Penni*.

The VIRGIN, our SAVIOUR, and St. JOHN.

3. By *Barocci*.

A young Woman, with a Shock-Dog.

3. By *Corregio*.

A MA-

A MADONA, very fine, with Seven Stars round her Head.

3. By *Carlo Maratti*.

A PIPER.

3. By *Georgione*.

Old JOSEPH at Work, our SAVIOUR holding a lighted Lamp to him.

5. By *Luca Congiagio*.

The VIRGIN holding our SAVIOUR by his Arms, St. JOHN embracing him, old JOSEPH is reading.

5. By *Ludovico Caracci*.

MARS and VENUS.

4. By *Vander Verf*.

Four Children, representing our SAVIOUR, an ANGEL, St. JOHN, and a little GIRL. The ANGEL is lifting a Lamb to St. JOHN, who has his Left-Hand upon it and is in Discourse with our SAVIOUR, as they are all sitting close together. Behind our SAVIOUR is a Tree, and a Vine growing up it, with Grapes thereon. The GIRL (representing perhaps, symbolically, the Christian Church) has hold of the Vine with

with one Hand, and in the other Hand has a Bunch of Grapes, which she is offering to our SAVIOUR.

This is allowed to be the best Picture in *England* of

2. *Rubens.*

A Landskip.

4. By *Claude Lorrain.*

A Dead SAVIOUR surrounded with Angels; a very fine Sketch.

5. By *Bonamico Bufalmaco.*

The VIRGIN holding CHRIST in her Lap. St. *John* has led a Lamb to him. CHRIST is looking at an Angel below on the Ground gathering Flowers; old *Joseph* is higher up, with an Ass by him.

4. By *Cantarini.*

CHRIST lying on Straw in a Manger.

4. By *Vandyke.*

King RICHARD II. &c. I here transcribe *Hollar's* Account of it. An elegant Representation of King *Richard* the II^d. (in his Youth) at his Devotion, painted on two Tables. In one, he is represented kneeling
ing

ing by his three Patron Saints, St. *John* Baptist, King *Edmund*, and King *Edward* the Confessor, having a Crown on his Head, clad in a Robe adorned with white Harts and Broom-Cods, in Allusion to his Mother's Arms, and his own Name of *Plantagenista*. Thus he is praying to the Virgin *Mary*, with the Infant in her Arms, (on the other Table) surrounded with Christian Virtues, in the Shape of Angels, with Collars of Broom-Cods about their Necks, and White Harts on their Bosoms; one holding up a Banner of the Cross before them, and on the Ground are Lilies and Roses.

St. JOHN Baptist holds a Lamb in his left Arm. King *Edward* the Confessor holds a Ring between the Thumb and Fore-finger of his Left-Hand; King *Edmund* holds an Arrow in his Left-Hand, all their Right-Hands are directed to King *Richard*, as presenting him to our Saviour, who inclines himself in a very kind Manner towards them. There are eleven Angels represented, each of them hath a Wreath of white Roses round his Head. The Disposition of their Countenances and Action of their Hands, is designed to shew that
their

their Attention is employed about King *Richard*. On the Glory round our Saviour's Head you may see the Cross represented in it, and round the Extremity of the Orb are small Branches of Thorns. On two Brass Plates on the Bottom of the Picture is engraved as follows, viz.

Invention of Painting in Oil, 1410.

This was painted before, in the Beginning of *Richard II.* 1377. *Hollar* engraved and dedicated it to King *Charles I.* and call it *Tabula Antiqua* of King *Richard II.* with his three Saints and Patrons, St. *John Baptist*, and two Kings, St. *Edmund* and *Edward the Confessor*. This Picture was given out of the Crown by King *James II.* to Lord *Castlemain*, when he went Ambassador to *Rome*, and bought since he died, by *Thomas Earl of Pembroke*.

4.

The three Kings offering. There are Horses and many Figures, at several Distances, of this Painter's best colouring, with a glorious Eclat of Light breaking through the Clouds, in which are many Cheru-

Cherubims. That King who has a strong Light on his Forehead, is the Painter himself. His whole Figures are best, for he was famous for suiting a proper Action to every Part, and to the Genius of the Person; as here, a Groom for Example, shews a natural Affection to his Horse, by kissing his Nose.

3. By *Paolo Veronese*.

APOLLO fleeing MARSYAS.

By *Piombo*.

The Garden Side, begin on the Right-Hand of the Window at the Top.

CHRIST taken from the Cross.

By *Figino*.

The VIRGIN, old JOSEPH, ELIZABETH, and CHRIST, who is putting a Ring on St. Catharine's Finger.

5. By *Anguisiola*.

ISAAC blessing JACOB.

4. By *Lazarini*.

Our SAVIOUR carrying the Cross.

4. By *Andrea del Sarto*.

The Harmony between History and Poetry; very fine.

2. By *Romanelli*.

114 *A Description of the Curiosities*

A SERAGLIO.

By *Otto Veni*.

MIDAS's Judgment.

5. By *Philippo Lauro*.

The VIRGIN, and old JOSEPH teaching
CHRIST to read.

4. By *Bernardino Gatti*.

Rape of DEJANIRA, by *Nessus* the Cen-
taur. *Hercules* is shooting at him.

5. By *Carlo Cresti*.

The VIRGIN, with CHRIST in her Lap.
St. *John* has hold of his right Foot with his
Right-Hand.

5. By *Gio Bat. Vico*.

Some Market People.

4. By *Crespi*.

On the other Side of the Window, begin with
the largest.

A Shepherd and Shepherdess.

2. By *Bloemart*.

The VIRGIN with CHRIST in her Lap.

5. By *Raphael*.

A NATIVITY on Copper; neatly finished.

5. By *Rubens*.

A Man

IN WILTON-HOUSE. 113
A Description of the Curious
A Man forcing a Boy to take Physick.

5. By *Bambocci*.

The VIRGIN, with CHRIST about four Years old, as big as the Life, standing by her; a Figure as graceful as *Raphael Urbin's*. The Virgin is as talking to St. *John*. More backward, at her right Side, is a Woman with a Child in her Arms; both with graceful Countenances.

2. By *Andrea del Sarto*.

The VIRGIN reading, with CHRIST in her Lap.

5. By *Albano*.

JOB and his three Friends.

5. By *Andrea Sacchi*.

CHRIST in the Virgin's Arms, St. *John* kissing him; *Joseph* is looking on them.

5. By *Scidone*.

In the Cieling.

The Conversion of St. Paul. St. Paul is struck from his Horse, he and his Company appear in great Surprize.

I. By *Luca Giordano.*

On the Chimney-Piece.

The Busto of the Emperor PERTINAX,

and

The Busto of SOLON.



THE
CLOSET
WITHIN THE
CORNER ROOM.

*Begin the Pictures with that over the Door-
Case leading into the inner Part of the Room.*

FIVE Soldiers, two expressing great
Fury to tear CHRIST's Coat, another
is gravely interposing, as if he was persuad-
ing them to cast Lots for it; very fine.

2. By *Annibal Caracci.*

*There are two Pictures on each Side of the last
mentioned; begin with the two on your Right-
Hand, afterwards on your Left.*

The VIRGIN; our Saviour is resting his
Head and Right-Hand on her Bosom.

4. By *Bloemart, Junr.*

A Ruin with Landskips and Figures.

4. By *Viviano Codazzo.*

A Shepherdess in a Straw-Hat; represent-
ing the Princess *Sophia.*

4. By *Gerrard Huntorst.*

A Ruin

A Ruin with Landskips and Figures.

4. By *Viviano Codazzo*.

On the Bow Window and Chimney Sides, as you go round, begin with the lowest Picture.

An Assumption of the VIRGIN; several of the Apostles looking up, and one of the Twelve, is hastening down the Hill to the rest.

4. By *Raphael Urbino*.

Our SAVIOUR taken from the Cross; the VIRGIN sheweth great Concern: There are three other Figures by them, and ANGELS in the Clouds.

2. By *Valerio Castelli*.

King EDWARD VI.

4. By *Hans Holbein*.

Our SAVIOUR ascending, with the four Emblems of the Evangelists at the bottom of the Clouds; two Angels are supporting his Arms.

3. By *Giulio Romano*.

Over the Chimney.

The VIRGIN, exceedingly fine; the Veil painted with Ultra Marine. *Maria da Fiori* painted the Flowers with which the VIRGIN is surrounded.

3. By *Carlo Dolce*.

A half

A half Length of TITIAN.

3. By *himself*.

Two Boys playing with a Bird, which is tied with a String.

4. By *Poussin*.

Two CUPIDS holding a Third upon their Hands, as carrying him, another Boy lying down by them.

5. By *Sirani*.

The Circumcision of our SAVIOUR.

5. By *Fiorentino*.

CHRIST in the VIRGIN's Lap; he holds St. JOHN by the Hand.

5. By *Lorenzo Garbieri*.

The DEVIL tempting our SAVIOUR.

5. By *Paris Alfano Perugia*.

The Prodigal Son returning Home.

By *Woverman*.

Some Dutch People playing at Draughts; a Woman by them cutting Bread and Butter for a Boy, who is saying Grace.

4. By *Egbert Hemskirk*.

People

People playing at Cards.

4. By *Lucas Van Leiden*.

DAY, represented by APOLLO riding upon a Cloud, drawn by four Horses. NIGHT, represented by a Figure with dark Wings, and Poppies round her Hand. By her, are two Owls flying.

5. By *Solimene*.

St. JEROM.

5. By *Borgiano*.

Ruins and Figures.

By *Paolo Panini*.

St. JOHN preaching in the Wilderiness, small neat Figures.

5. By *Rowland Savory*.

St. JEROM.

5. By *Giulia Cambi Veronese*.

St. SEBASTIAN shot with Arrows.

5. By *Benedetto Luti*.

The Prodigal Son going abroad.

4. By *Woverman*.

A young Woman holding a Candle.

4. By *Schalken*.

The

The River *Tiber*: ROMULUS and REMUS
sucking the Wolf.

4. By *Del Po*.

Our SAVIOUR about two Years old, sitting on a Stone; a Lamb is standing by him and licking his Hand, in which he holds a String that is tied to the Leg of a Dove, which sits in a little open work'd Basket. There are two other Figures. The Rays, from the Glory round our SAVIOUR's Head, strike a fine Light upon them. One of them has her Hand upon the Dove.

3. By *Paolo Mathei*.

CHRIST raising *Lazarus* from the Dead.

3. By *Seb. Ricci*.

PYRRHUS brought dead out of the Temple. They are putting him into his Chariot. Several Figures appear in great Surprise.

3. By *Pietro Testa*.

On the Corner Room Side, begin with that
over the Door.

An old Man selling Sweatmeats to the Children, which he carries in a Pot; there

R

are

are fix about him, an extraordinary Pleasure appears in all their Countenances.

3. By *Franc. Halls*.

ANDROMACHE fainting on hearing of the Death of her Husband *Hector*. Here are twenty-five Figures.

1. By *Primaticcio*.

There are two Pictures under the above mentioned, which are

Two Battle-Pieces.

3. By *Burgognone*.

On the Chimney-Piece.

Two young Faces in Bronze.

In the Cieling.

VENUS's Birth: She is rising out of the Sea, the three GRACES attending her: There are also five Cupids in different Actions.

1. By *Lorenzino da Bologna*.

In the

*In the inner Part of the Closet, begin on the
Left-Hand.*

VENUS and the GRACES dressing.

By *Andrea Camassei*.

The Flight into EGYPT.

5. By *Giovanini*.

ABRAHAM'S Steward putting the Brace-
lets on *Rebecca's* Arm at the Well.

5. By *Pietro Bambini*.

CHRIST praying in the Garden, with
two Angels to comfort him; on Copper.

4. By *Giuseppe Gratti da Bologna*.

Eight small Bustos, upon gilded Mask-
Trusses.

*Begin with that on your Right-Hand of the
last Picture.*

TITHONUS, Divinity of the Morning.

VENUS of *Medicis*.

BACCHUS; very beautiful Work.

CRISPINA, Wife of *Commodus*.

FAUNA, the Female Divinity of *Faunus*; very rare.

A PANTHEON of a peculiar Marble, and in the old *Termini* Way: It has the Symbols of *Ammon*, *Mavors*, and *Thoth*, three of the *Egyptian Dii Majores*; from whom the *Greeks* made *Jupiter*, *Mars*, and *Mercury*.

EPICURUS, valued by Cardinal *Mazarine*, there being no other of him.

ACHILLES, with a young Face, probably before he went to the Trojan War; his Breast is adorned, and on his Helmet are Rams Heads. We read in *Homer*, that the *Antients* made their Armour of the Skins of different Animals, contrived generally to bring their Faces in the Front of their Helmets, to render their Appearance more terrible to the Enemy. This Bust is small and of very neat Workmanship.

On a black and yellow Marble Table, whereon Cards are represented, lies a sleeping Cupid.

And on a black Marble Table, whereon Cards are represented, lies the Statue of VENUS asleep, about the Size of the Hermaphrodite at Rome, but appears much older than that; it is of the finest Greek Sculpture, as is observed in Cardinal *Mazarine's* Catalogue.

From these Apartments are the following Views: The Garden, or rather a beautiful Lawn, planted with various Trees. The River which the late Earl Henry much enlarged. The Bridge which the said Earl built from Palladio's Design. Between some large Cedar-Trees, a Rock-Bridge, by Chambers, with a Fall of Water. The Stable Bridge: a Piazza (the Front of the Stables) by Inigo Jones. A beautiful Hill in the Park, on which is a triumphal Arch, designed by Chambers, having an equestrian Statue of Marcus Aurelias upon it. A Wood on the same Hill, in which stands an elegant Cassine, designed likewise by Chambers.

bers. The Engine House with an ornamented Front. An Arcade, the Front of which being originally the Front of a Grotto, was designed by Inigo Jones. The Spire and West Front of Salisbury Cathedral, Clarendon Park, and Places adjacent.

In the Six Windows of the Geometrical Stair-Case, begin with the uppermost.

Two BUSTOS, { One representing TORMENT,
 { The other CONTENT.

An Antique Mask.

A Bifrons of JANUS. It was in the Temple of JANUS at Rome.

The Statue of a Boy dancing, and playing on Musick.

At the Bottom of the Geometrical Stair-Case,

The Urn of HORACE, on one Side of which is this Inscription,

D M

HOR. FLAGG. PIIS MAR:

PAMPH. MIN FA FECIT.

Diis

Dius Manibus Horatii Flacci, the other Letters before *Fecit* probably relate to the Person who had the Urn made, but they were defaced, and since mended, as the traces of former Letters were perceptible: On the other Side is the Apotheosis of a Lyric Poet. There is a Woman in a loose Garment holding a burning Torch, as one of the Muses; another holds a Lyre in her Left-Hand, and a Volume in her Right, which she offers to a third Woman with large Wings, representing Fame: Near them stands a great Altar adorned with a Crown; in an obscure Corner sits a Figure with his Head reclined, which some think may be *Momus* or *Zoilus*; they are genteel Figures, and elegantly cloathed; it is *Basso Relievo*.



THE
STONE HALL.

Begin with the Relievo on the Right-Hand.

AN Alto Relievo. A Rape of NEPTUNE, twelve Figures besides two Horses.

An Alto Relievo, Six Figures, NEREIDS, TRITONS, and a Horse.

An Alto Relievo. The Rape of the CENTAURS; eight Figures.

A *Greek* Alto Relievo of very curious Work. It is VICTORIA: She has a wreathed Corona in each Hand, which she holds over two Captives bound at her Feet. There are a great many Weapons of War, with Armour and Ensigns, and a particular Trumpet.

An Alto Relievo. Two Figures, one representing Painting, the other Sculpture; very fine Drapery.

An

An Alto Relievo. A Priestess bringing a Sheep for Sacrifice. There are two Altars, upon one is a Fire, upon the other an Idol.

An Alto Relievo. JUPITER and JUNO; six other Figures bringing Offerings.

The Statue of APOLLO, of the finest *Greek* Sculpture: He stands in a very genteel Posture, with the Middle of his Bow in his Left-Hand. It was found in the Earth near *Ephesus*, where there were some Minerals, which have given it a Stain that makes it appear like old Ivory. His Sandal is a fine Representation of the antient Shape and Manner of fixing it.

A Relievo. A Man and Woman; the Woman sitting; their Right-Hands joined together, as bidding adieu to each other.

The Statue of URANIA the Muse, with her Symbol cut on the Plinth, with so reverend an Air of old Age, that Cardinal *Maxarine* would not suffer any Part of it to be mended.

A Relievo. A Bull, with his Head adorned with a Mitre and Fillets; the Middle of his Belly bound round with a Ribband. The Person who sacrifices is naked, with his Head laureated: He leads the Bull with his Right-Hand. The Pope or Priest follows behind, laureated likewise, and clothed from the Naval to his Knees; in his Hand is a sacrificing Olla or Pot, and in his Left-Hand is the Ax.

A very large Alto Relievo, weighing about a Tun and a Half. It was a Frieze in a *Greek* Temple of *Diana* and *Apollo*, and represents the Story of *Niobe* and her Children, &c. Here are seven Sons and seven Daughters, supposed to be hunting in the Heat; and being ill, the Father and Mother, &c. come out of the Shade, to assist them. All the Figures and Trees, especially the Horses on which the Sons ride, are so high, that the Heads and Necks stand off without touching the Marble. The Forest *Cythæron* in *Bæotia*, in which they are hunting, is finely represented; and at a Distance, by some of the Trees, *Sylvanus*, the Divinity of the Woods sits looking on with a grave Concern. In this, neither

Apollo

Apollo nor *Diana* appear, by which probably it was intended to represent their Deaths, as proceeding from the Heat of the Sun, the Rays of which are as *Apollo's* Arrows: He is, indeed, often in Medals so represented, either by the Sun alone, or with the Rays round his Head. Thus, by the Heat of the Sun, which was *Apollo*, and from the Fatigue of Hunting, over which *Diana* presided, they got some mortal Fever. An Arrow sticks in one only, as a Symbol. Here are twenty Figures; *Sylvanus* and three old Men, (the Father and two Uncles or Tutors) and two old Women, (the Mother and a Nurse, or Aunt) seven Sons, seven Daughters; also five Horses; two of the youngest Sons are on Foot, as are the Daughters.

On the foregoing Relievo are

The Statue of *CALLIOPE*, one of the Muses, with a Roll in her Hand: She invented *Epic* or *Heroic* Poetry.

The Bust of *CATO MAJOR*.

The Statue of *PANDORA*.

A Relievo. Two Priests, or Ministers of the Priest, as going before the Victim: One of them is playing upon two Pipes, the other stands laureated, prepared to do his Office, with an earthen Chalice or Simpulum in his Right-Hand, and a Patera in his Left.

The Statue of SABINA, Wife of *Hadrian*, fine Drapery.

A Relievo. JUPITER sits on the Right-Hand of JUNO, on Mount *Olympus*, with a Thunder-bolt in his Right-Hand, and embracing her with his Left, she holds him with her Right-Hand, both naked to the Navel; before them is a Fire blazing upon an Altar, and a Priest standing bare-headed, having a very long Robe, and casting something into the Fire.

An Alto Relievo. FAUNUS playing on two Pipes.

A Basso Relievo. Having the Inscription, called *Boustrophedon*, the Writing in the successive Lines going forward and backward: First from Left to Right, then from Right to Left, as they turn or guide Oxen
in the

in the Plowing of Lands. This was esteemed the most antient Way of Writing, and proves the great Antiquity of this Marble. The Figures represent a History, agreeable to the Inscription. In the Middle is a Tripos of a very curious and peculiar Form, supported by three Feet, with three Projections one above another; on the uppermost of which is the Patera. The dedicating of a Tripos was an usual Expression of Thanks to the Deity, among the Antients; and accordingly this (with the Inscription above) is the Expression of the Father's Thanks to *Jupiter*, who is here represented sitting in a Chair, with his Head bound with a Diadem, and an Eagle not held, but resting on the Palm of his Hand, as ready to go and come at Command. The other Figure represents a Libation made by the Son, who washes his Hands in a Bowl set on the Tripos of the common Form*.

The Busto of JULIA MÆSA, Mother of *Heliogabalus*.

* An elegant Print of this antient Sculpture, exhibiting the Figures in a beautiful Manner, is sold by Mr. EASTON, in Salisbury.

An Alto Relievo. Shewing the antient Manner of Eating; here *Jupiter*, attended by *Pallas*, is served by *Hebe*. Mr. *Castel* has engraved this in his Book of the Villas of the Antients.

The Busto of OCTAVIA the Elder.

The Front of MELEAGER'S Tomb cut off from the rest, of fine *Greek* Marble, with thirteen Figures, besides a Dog and a Boar's Head; the Fable here represented is as follows: At his Birth the Fates left a Billet in the Chamber, with an Assurance the Boy should live as long as that remained unconsumed. The Mother carefully preserved a Pledge, on which so much depended. It happened that his Father, King of *Ætolia*, in offering Sacrifices to the rural Deities, had forgot *Diana*. The Goddess was not of a Character to put up such a Neglect, but sent a huge wild Boar into his Lands, who laid every Thing waste before him. Meleager, with Theseus, and the Virgin Atalanta, undertook to encounter it. The Virgin gave the Monster the first Wound, and Meleager, who killed it, presented her the Head, which his Uncles by his

his Mother's Side attempted to take from her. Meleager opposing them, slew them in the Conflict. His Mother enraged by the Death of her Brothers, threw the fatal Billet in the Flames, and Meleager instantly seized with a consuming Disease, expired, as soon as it was burnt. That which *Mont-faucon* copied from *Masei* has three Persons less than this, and wants the Quarrel at the Beginning with the Boar's Head.

A small Frieze from the Temple of NEPTUNE, four TRITONS and four NEREIDS.

A Relievo. Two Men, one of them standing, the other sitting; their Hands joined together, as bidding a happy Adieu to each other.

An Alto Relievo. A Child stealing Meat from an Altar through an Idol's Mouth.

An Alto Relievo. VENUS wringing the Water out of her Hair.

The following Verse is cut on the Relief.
Nuda Venus madidas exprimit imbre Comas.

An Alto Relievo. SILENUS drunk. Boys binding his Arms and Legs with Vine-Twists, Ægle painting his Face with a Mulberry: There are sixteen Figures besides an As.

————— *Two Satyrs, on the Ground,*
Stretch'd at his Ease, their Sire Silenus found;
Dosed with his Fumes, and heavy with his Load,
They found him snoring in his dark Abode,
And seiz'd with youthful Arms the drunken God. }
His rosy Wreath was dropt not long before,
Borne by the Tide of Wine, and floating on the Floor:
His empty Can, with Ears half worn away,
Was hung on high, to boast the Triumph of the Day.
Invaded thus, for want of better Bands,
His Garlands they unstring, and bind his Hands;
For by the fraudulent God, deluded long,
They now resolve to have their promised Song.
Ægle came in to make their Party good,
The fairest Nais of the neighbouring Flood;
And while he stares around with stupid Eyes,
His Brows with Berries, and his Temples dyes;
He finds the Fraud, and with a Smile demands,
On what Design the Boys had bound his Hands.
Loose me, he cry'd, 'twas Impudence to find
A sleeping God, 'tis Sacrilege to bind.

DRYDEN'S Virgil, Ecl. 6.

CLEO-

CLEOPATRA, with the Asp in a covered Vase; She is here represented as having it ready, but does not shew it.

The following is cut on the Marble.

Vivitur infamis moritur Cleopatra decore.

Upon a Grey Granate, Table, commonly called Moor Stone, from the Moors in Devonshire.

A very high Alto Relievo of MARCUS AURELIUS and FAUSTINA, as big as the Life.

A SARCOPHAGUS; in a Round in the Front is the Bust of a Man; the Physiognomy of which is on Purpose left unfinished by the Sculptor. It is described by *Salvini* in Table 9.

Upon this Tomb is SESOSTRIS; the Head is of Red *Egyptian* Granite; the Bust Part is of the white *Egyptian* Granite; the Head is adorned with a Tiara after the *Egyptian* Form, and has a peculiar Liveliness; it was found amongst the Pyramids.

A Black Marble Table, 11 Feet 9 Inches long, 4 Feet 2 Inches wide, and 4 Inches thick. Upon it is the Busto of GETA, Brother to CARACALLA.



BUSTOS and STATUES

IN THE

NEW BILLIARD ROOM.

CLEOPATRA, with CÆSARION her Son, by *Julius Cæsar*; very naturally sucking on her Lap. Her Seat is an *Egyptian* Improvement for Softness, so as to fit higher or lower as they pleased. The Bottom has a Layer like short Bolsters, the next over them cross the contrary Way, and so on to the Height which they would fit. Her Posture is very natural, and her Locks hang gracefully on her Shoulders. *Augustus* killed *Cæsarion* by the Advice of *Arius* the Philosopher from too politic a Reason.

Non esse probandam multitudinem Cæsarum.

A Statue of SHAKESPEARE, by *Scheemakers*, in the same Manner as in *Westminster-Abbey*, only the Lines on the Scrole are different, these are out of *Macbeth*.

*Life's but a walking Shadow,
 a poor Player,
 That struts and frets his Hour
 upon the Stage,
 And then is heard no more.*

**The Statue of MANILIA SCANTILLA,
 Wife of Didius.**

Removed to the Passage to the Coffee Room.

**The Busto of LYSIAS the Orator, of
 whom Cicero gives this Commendation.**

*Venustissimus Scriptor ac politissimus & alter
 pene Demosthenes.*

The Busto of THEMISTOCLES.

The Busto of TERENCE.

The Busto of POSIDONIUS.



LORD HERBERT'S DINING ROOM.

A BIFRONS of CECROPS and his Wife, in Memory of instituting Marriage. Leaves of Sea Weed on his Beard, in Memory of his coming by Sea from Egypt.

Begin the Pictures over the first Door.

JUDITH cutting off *Holofernes's* Head under a Canopy; his Army has a Multitude of fine Figures.

By Bonifazio Bembi.

Lady ROCKINGHAM.

By Sir Peter Lely.

MARY Countess of PEMBROKE, last Wife to Earl THOMAS.

By Jervoise.

Four of the ROYAL FAMILY.

By Zimmen.

A LANDSKIP and Figures.

2. *By Stephen Della Bella.*

The VIRGIN looking on CHRIST with great Affection.

5. *By Dominico Beccafumi.*

DALI-

DALILAH cutting off Sampson's Hair,
and the *Philistines* appearing.

2. By *Sisto Badalocci*.

A Battle Piece.

3. By *Lucatelli*.

HAGAR, with Tears, looking back on
the Angel. On Copper.

3. By *Francesco Buzzi*.

TOBIAS and the Angel.

By *Elshamer*.

VENUS and CUPID.

By *Fialleti*.

The late Duke of MONTAGUE.

By *Dabl*.

BARBARA, Countess of PEMBROKE,
second Wife to Earl THOMAS, with her
Daughter, Lady BAB HERBERT, after-
wards married to Mr. NORTH.

By *Sir Godfrey Kneller*.

The late Sir CHARLES HOTHAM.

By *Richardson*.

A NATIVITY.

By *Raphael di Regio*.

A dead SAVIOUR, with the VIRGIN and
ANGELS.

By *Mich. Roche*.

A NATIVITY.

By *Pontormo*.

IN THE
LITTLE LOBBY.

A LARGE Alto Relief of a Vestal Virgin, engraved in *Montfaucon*.

The following Inscription is on the Relief.

VESTÆ SACRUM.
C. PUPIUS FIRMINUS ET
MUDASENA TROPHIME
IANI PARTHICI
DIVI NERVÆ. PRONEP.
T. AELIO. HADRIANO.
ANTONINO. AUG. PIO.
PONT. MAX. TRIB. POTEST. VII.
IMP. II. Cos. III. P. P.

She holds in her Right-Hand a Simpulum, in her Left a Spear. Her Head is not veiled as in some Coins. The Simpulum is the Mark of her Priesthood.

The Model of a Seventy-Gun Ship, called, *The Old Hampton Court*.

I N T H E
B U G L E R O O M.

TH E Busto of LUCIUS VITELLIUS
PATER.

The Busto of GALBA.

The Busto of OLYMPIAS.

The Busto of COLLATINUS.

In the Passage leading to the Coffee Room,

Upon a Table stained with Figures and
Landscapes, the Busto of Tomolus, a great
Lawgiver, and founder of a Collony.

M A N A G E R O O M.

Over the Chimney.

The Busto of HERACLITUS.

A Picture of Baron De Eisenberg, Riding
Master to Francis First, Emperor of Ger-
many.

F I N I S.